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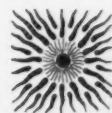


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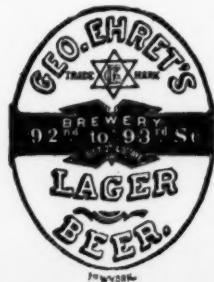
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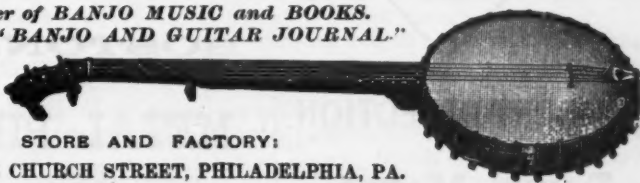
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NEW YORK, WEDNESDAY, AUGUST 29, 1894.

NEWSDEALERS

Should place their orders immediately with their supply houses for the September Special Issue of THE MUSICAL COURIER, which will contain also the first European (International) Edition of The Musical Courier, making together the largest and most interesting illustrated weekly paper ever published.

IT appears from European papers that Mascagni has signed an agreement with Abbey & Grau to conduct at the Metropolitan Opera House next spring his operas, "Ratcliff" and "Cavalleria Rusticana."

THE Wagner festival last week at Brighton Beach given by Mr. Anton Seidl and his forces was a great success. Richard Wagner is a name to conjure with even in the dog-days. And westward the course of his empire has wended its way. America is just beginning to understand the true Richard Wagner, thanks to Mr. Anton Seidl, his prophet on this side of the Atlantic Ocean.

THE mythological ballet is out of fashion in France, and has been so for the past fifty years, but it seems to flourish still in Russia. They are preparing now for the immediate production in St. Petersburg a new ballet, entitled "The Awakening of Flora." The music has been written by Ricardo Drigo, who is also charged to compose a work of a similar character for the nuptials of the Czarewitch with Princess Alix of Hesse.

ABBEY & GRAU have made a move in the right direction when they decreed to elect fresher voices as choristers for their forthcoming season of grand opera. There is no reason why our native born chorus singers should be less welcome than the dear old "marrons" of our childhood. But we will miss Messieurs et Mesdames les Autres, we will miss their ponderous grace and their aural miscarriages. An American chorus is a good idea—an idea we believe that should be credited to Mrs. Jeanette M. Thurber.

THE outrageous discourtesy shown the wealthy Miss Helen Carroll, of Baltimore, by the Bayreuth authorities is quite in consonance with the policy pursued in the home of Wagnerian music drama. In a few years the Bayreuth people will have so abused their chances that the goose that lays the golden egg will be killed or else frightened off altogether. And that suggests to us the notion that America may have its Bayreuth, its grand Wagnerian festivals, and mayhap its "Parsifal." But all this by-and-by.

THE season is dead; long live the season! Gird up your thighs, O musicians! the season has begun, and though your fingers may have lost some of their cunning your vacation on the ocean, in the woods, on the mountains, even on the roof gardens, has done you good. Another nine months of hard work, nerve-taxing perhaps, but work that should show something in the end. Man cannot live by good works alone, nor yet entirely on bread, but there are spiritual victories that are greater than money rewards. And that of course reminds one of the pecuniary side of the question. It is our belief that this season, musically, will be much brisker than its predecessor. Business and public confidence are both better than a year ago, and music, the most sensitive of the professions, is bound to gain new impetus. So to work, and let the laggards grumble!

THE idea of accompanying dinner with music is not new, says the London "Musical News," "and a mechanical contrivance does not justify any artistic pride. We aim at what is luxurious and recherché, but, in spite of our glory in the advantages of the nineteenth century, it may be doubted if the rich people who lived four or five centuries ago, did not in some respects know how to enjoy life better than the rich of to-day.

From the various pictorial representations which have come down to us it would appear to have been a common thing in the Middle Ages to accompany a dinner with music. The following passage from the "Cronica del Conde Don Pedro Niño," written in the fourteenth century, gives a delightful view of the contemporary customs: "As long as the dinner lasted he who was a good talker, and knew how to be honest and modest, spoke with all his cunning both of love and arms. And he was sure of finding a ready ear and a quick tongue to reply. Nor were there wanting jongleurs, who played on pleasing instruments. When the Benedicite had been said and the cloths removed the minstrels came, and the hostess danced with Pedro Niño, and each of the knights with a lady; this lasted about an hour."

HAYDN IN LONDON.

IT is just a century since Haydn made his second trip to London, and his sojourn there had the greatest influence on his creative imagination and power. Among other works that he composed in the great city were the so-called "Twelve English Symphonies," the opera "Orpheus" and his last quartets. Haydn was much appreciated and received much attention in the English capital. The greatest honor, however, came to him from the Royal Court.

At an evening concert which the Duke of York gave at his residence, where only works from Haydn's pen were performed, the Prince of Wales introduced the master to the King.

"Dr. Haydn," said he, pleasantly, "you have written much."

"Yes, sire, more than what is good," answered Haydn.

"The world contradicts this," retorted the King.

Haydn was then also introduced to the Queen, who asked him to sing some German songs.

"Your Majesty," said he, "my voice is only so big," showing the point of his little finger. This created much merriment and pleasant comment,

while the master sat down at the piano and sang "Ich bin der verliebteste."

The Queen often received him at Buckingham Palace, and he was on one occasion presented with Händel's manuscript oratorio "Der Erlöser," a favor which gave him much pleasure.

Overtures were made him repeatedly to induce him to remain permanently in England. On one occasion the Queen said to him: "I will install you at Windsor," and looking mischievously at the King, continued: "then we will have music tête-à-tête."

"Oh, I will not be jealous of Haydn," retorted the King; "he is a good, honest German."

"And to maintain this reputation is my greatest pride," returned Haydn.

BEWARE OF FRAUD.

THE visit paid by our Mr. Blumenberg to Europe this year has disclosed to him the fact that a regular traffic exists in the production of fraudulent and illegitimate musical instruments supposed to be old and prepared especially for American collectors, who become the victims of systematized robbery and fraud.

Clavichords, harpsichords, spinets, violins, cellos and curious instruments in imitation of mediæval types are manufactured or doctored to give them the appearance of old specimens, and they are placed in the track of American buyers, who are apparently misled chiefly because of their confidence in the parties engaged in this line of business in Europe and their agents in the United States.

It is therefore our duty to advise all persons who propose to spend any money on such objects to investigate the party or parties offering them for sale. Europe has been scoured of nearly all perfect specimens and the pedigree of nearly every legitimate instrument is known. If this cannot be produced together with the instrument no one should be tempted to purchase, for it is almost certain that a "fake" or fraud is about to be foisted upon him, especially if he is an American—for the stuff is made particularly with an eye upon the American market.

PIANO-TOUCH.

THE piano-touch controversy still continues, echos of it having reached the far Pacific. Mr. Finck in the "Evening Post" of last Saturday quotes approvingly Mr. J. C. Fillmore as follows:

Mr. Fillmore shows on scientific principles why the tone-quality depends partly on the maker of the instrument, partly on the player. The place where the hammer strikes the string, the weight and tension of the string, and the size, shape and hardness or softness of the hammer determine the number and relative prominence of the overtones, on which, as Helmholtz has shown, musical quality (color or timbre) depends. These things are for the piano maker to determine, and on the differences in these respects depend the differences in various kinds of pianos. But, given the same piano, how is it that different players can by their idiosyncrasies of touch evoke quite different qualities of tone from it? Mr. Fillmore answers this question in a paragraph which is so clear and convincing that it is worth quoting entire:

But there is one important factor in determining the relative prominence of the overtones which is always under the control of the pianist, viz., the force and suddenness of the blow of the hammer. A sudden, violent blow of the hammer on the string will always set it vibrating in small fractions, producing a harsh quality of tone by the admixture of high, dissonant overtones; whereas a more gradual blow, approximating a push, will never evoke these dissonant elements. Tone-quality, then, depends when the piano is one scientifically built by a first-class maker, on the "touch" of the player. Let anyone strike the key of a first-class piano violently with the end of his stiff finger, with the wrist and arm rigid; then let him produce the most powerful note possible by means of the "up-arm" pressure. The result will satisfy him of the difference in tone-quality produced in the one case and in the other. The moral of which is, that tone-color is produced by touch; that, with a loose, flexible hand, wrist and arm, there may be an almost infinite number of gradations of touch, both of pressure and of modified blows; and that none of them need produce a harsh tone, while within certain limits there may be a very considerable variety of tone-quality. The subject of touch, therefore, is shown to be of fundamental and transcendent importance; while the choice of a piano is not less so.

The San Francisco "Wasp" has this to say in regard to Mr. Lang's assertion:

The aristocracy of pianists in the East is now agitating the question of touch in piano playing, provoked by the assertion made by Dr. Lang, tending to demonstrate that the tone of a piano cannot be altered by any pianist. With few exceptions, it seems to me that they have taken the thesis in a too material if not absolutely wrong

way. Anyhow, no pianist, in the thorough sense of the word, will agree with Mr. Lang. Of course everybody knows that it is not possible for anyone to change the material sound of a piano, for instance, into a trumpet-like sound, but the propagation of the sounding waves may be modified by the manner in which the percussion is made on the keyboard to set in motion the hammer striking the strings with an amount of elasticity which decides at once the quality of sound. Indeed, it is a difficult art, that one of touch. Touch means phrasing, which is obtained by a fourth of perfect mechanism and three fourths of feeling. An artistic hand will produce a round, velvet-like, telling quality of tone; but, on the contrary, an acrobatic hand will merely produce a hollow, piercing, thin and angular tone.

Also the question of coaxing poetical tones by "gliding," "pressing" or "caressing" is not properly understood by some of the musicians that have taken part in the discussion. Admitting that the æsthetic rendition of a piece (I am speaking only of a master of the keyboard) is merely caused by the power of sentiment which vibrates the nervous system of the performer, the "gliding" of the hand over the ivories, the "coaxing," "pressing" or "caressing" may become for certain persons an absolute necessity to facilitate the percussion and produce the artistic result, to which also concurs the proper treatment of the pedals.

This letter from Mr. Sonnekalb also deserves publicity:

Editors The Musical Courier:

A propos to "Touch" and piano mechanism:

There are two kinds of touch—the inborn touch of the poet-artist possessed by Joseffy, Paderewsky, Liszt and Rubinstein, and the mechanical touch appertaining to the correct mode of blending tones and attributes. The inborn or "heaven anointed" touch distinguishes a Joseffy from a mechanical high backing Stulgartner soul from clay—emotion from stone breaking. Feeling—some have it, some have it not. "He plays with feeling" because "his" fingers touch (not strike—that is the blacksmith's vocation) the keys in a manner impelled by "his" emotions; and as temperament differs, so does touch. Hence the tone brought forth by a Joseffy, Liszt or Paderewsky differs from a human automaton in that an artist has vital fingers and heart, while a mechanical player has hammer fingers and cold blood. The automaton piano will serve as an excellent illustration of the difference between a soulless and soulful mechanism. It makes all the difference in the world in the way you touch the keys and wish to evoke sweet tones. But only the gifted can grasp this, for poetic minds alone conceive the beautiful, and therefore piano mechanics should stick to their trade and not "rush in where angels fear to tread." Very truly yours,

FRANKLIN SONNEKALB.

August 25, 1894.

All of which seems to indicate that the true pianist, like the true poet, is born, not made. We still expect to hear more on this subject from men like Carl Barrmann, Rafael Joseffy, Charles H. Jarvis, W. S. B. Mathews, William Mason, A. K. Virgil and others. The theme is a fruitful one.

LETTERS OF FRANZ LISZT.

XI.

HERE is an interesting letter to Alfred Dörfel in which the story of the publication of Liszt's early études is told. Copies are rare of these twelve piano studies which Liszt afterward transformed into his famous "Études Transcendales":

"DEAR SIR—Allow me to express to you direct my most cordial thanks for the conscientious and careful pains you have taken in regard to my catalogue. I am really quite astonished at the exactitude of your researches, and intend to repeat my warm thanks to you in person in Leipzig, and to discuss with you still more fully the motives which lead me not entirely to agree with your proposal, and only to use a part of your new elaboration of my catalogue. To avoid diffuseness, I can for to-day state only a couple of points. The standpoint of your new arrangement is, if I have rightly understood you, as follows: There are still being circulated in the music shops a certain number of copies of my works, especially of the studies, Hungarian rhapsodies and several Fantasiestücke (under the collective title of 'Album d'un Voyageur'), &c., that I have not concluded in my catalogue, which I gave into Dr. Härtel's hands for printing—and you have taken upon yourself the troublesome task of arranging these different and somewhat numerous works in what would be, under other circumstances, a most judicious manner.

"However gratifying to me this interest of yours in the production of a suitable catalogue can but be, yet I must declare myself decidedly for the non-acceptance of the portions added by you (with certain exceptions).

"The Hofmeister edition of the twelve studies (with a lithograph of a cradle and the publisher's addition, 'Travail de jeunesse,') is simply a piracy of the book of studies which was published at Frankfurt when I was thirteen years old. I have long disowned this edition, and replaced it by a second, under the title, "Études d'Exécution Transcendantes," published by Haslinger in Vienna, Schlesinger in Paris, and Mori and Lavener in London. But this second edition has now been annulled several years ago, and Haslinger has, by my desire, put aside my copyright and plates, and bound himself by contract not to publish any more copies of this work henceforth. After a complete agreement with him I set to work

and produced a third edition of my twelve studies (very materially improved and transformed), and begged Messrs. Härtel to publish it with the note, 'Seule édition authentique, revue par l'auteur, etc.,' which they did. Consequently I recognize only the Härtel edition of the twelve studies as the sole legitimate one, which I also clearly express by a note in the catalogue, and I therefore wish that the catalogue should make no mention of the earlier ones. I think I have found the simplest means of making my views and intentions clear by the addition of the sign X.

"It is the same case with the Paganini Études and the Rhapsodies Hongroises; and after settling matters with Haslinger I completely gained the legal right to disavow the earlier editions of these works, and to protest against eventual piracy of them, as I am once more in possession both of the copyright and the entire engraving plates.

"These circumstances will explain to you the re-appearance (in a very much altered conception and form) of many of my compositions, on which I, as piano player and piano composer, am obliged to lay some stress, as they form, to a certain extent the expression of a closed period of my artist-individuality. In literature the production of very much altered, increased and improved conditions is no uncommon thing. In works both important and trivial alterations, additions, varying divisions of periods, &c., are a common experience of an author. In the domain of music such a thing is more minute and more difficult, and therefore it is seldom done. None the less do I consider it very profitable to correct one's mistakes as far as possible, and to make use of the experiences one gains by the editions of the works themselves. I, for my part, have striven to do this, and if I have not succeeded it at least testifies to my earnest endeavor.

"In the 'Années de Pèlerinage' (Schott, Mainz) several of the pieces are again taken from the 'Album d'un Voyageur.' The album brought out by Haslinger must not be quoted in the catalogue, because the work has not been carried out according to its original plan, and Haslinger has given me back in this case also the copyright and plates.

"As the natural consequence of what I have said I beg you therefore, dear sir, not to undertake any alteration in the disposition and arrangement of my catalogue, and only to add the various enlargements and improvements, for which I have to thank your overlooking and corrections, as I have now given them and marked them. The title of the catalogue might sound better thus in German: 'F. Liszt, "Thematischer Catalog."'

"And the letters of the headings 'Études—Harmonies—Années de Pèlerinage—Ungarische Rhapsodien—Fantasies on Airs from Operas,' &c., must be rather large, and these headings separated from the special title of the works.

"I cannot agree with the admission of a supplementary opus number, but it is of consequence to me that the catalogue should come out speedily in order to get as clear a survey as possible of my works up to the present time (which, however, are by no means sufficient for me). Accept once more my best thanks, dear sir, as also the assurance of high esteem of

"Yours most truly,

F. LISZT.

"January 17, 1855.

"P. S.—I take the liberty of keeping your edition of the catalogue here meanwhile, as it cannot be used for the arrangement of the Härtel edition."

Liszt's letters to Rubinstein are always of unexceptionable interest to the piano student. He writes to "Van II.":

"Your fugue of this morning, my dear Rubinstein, is very little to my taste, and I much prefer to it the preludes that you wrote at an earlier date in this same room, which, to my great surprise, I found empty when I came to fetch you for the Berlioz rehearsal. Is it a fact that this music works on your nerves? And after the specimen you had of it the other time at the Court, did the resolution to hear more of it seem to you too hard to take? Or have you taken amiss some words I said to you, which, I give you my word, were nothing but a purely friendly proceeding on my part? Whatever it may be, I don't want any explanations in writing, and only send you these few lines to intimate that your nocturnal flight was not a very agreeable surprise to me, and that you would have done better in every way to hear the 'Fuite en Égypte' and the 'Fantaisie sur la Tempête' of Shakespeare.

"Send me tidings of yourself from Vienna (if not

sooner), and whatever rinforzando of 'murrendo' may happen, please don't do a wrong to the sentiments of sincere esteem and cordial friendship invariably maintained toward you by

F. LISZT.

"Weymar, February 21, 1855."

To Louis Koehler Liszt introduced the youthful Von Bülow in the following lines:

"MY VERY DEAR FRIEND—Hans von Bülow will bring you these lines. You must enjoy yourself in the artist who, above all other active or dying out virtuosi, is the dearest to me, and who has, so to speak, grown out of my musical heart. When Hummel heard me in Paris more than twenty-five years ago he said, 'Der Busch ist ein eisenfresser.' To this title, which was very flattering to me, Hans von Bülow can with perfect justice lay claim, and I confess that such an extraordinarily gifted, thoroughbred musical organism as his has never come before me.

"Receive him as an approved and energetic friend, and do all you can to make his stay in Königsberg a pleasant one.

"Yours in friendship,

F. LISZT.

"Weymar, March 16, 1855."

"The engraving of my Symphonic Poems is in progress, and in the course of this summer five or six of them will be ready. There is a good bit of work in it.

At the present time I am exclusively engaged in the composition of a Missa Solemnis. You know that I received from the Cardinal Primate of Hungary the commission to write the work for the consecration of the Cathedral at Grau, and to conduct it there (probably on August 15.)."

(To be continued.)

RACONTEUR

MR. DOBSON'S EXPLANATION.

"What is it then," some reader asks,

"What is it that attaches

Your fancy so to fans and masks,

To periwigs and patches?

"Is Human life to-day so poor,

So bloodless, you disdain it,

To 'galvanize' the Past once more?"

—Permit me. I'll explain it.

This age I'll grant (and grant with pride),

Is varied, rich, eventful;

But, if you touch its weaker side,

Is prone to be resentful.

Belaud it, and it takes your praise

With air of calm conviction;

Condemn it, and at once you raise

A storm of contradiction.

Whereas with these old shades of mine,

Their ways and dress delight me;

And should I trip by word or line,

They cannot well indict me.

Not that I mean them harm; I seek

To steer 'twixt blame and blindness;

I strive (as some one said in Greek)

To speak the truth with kindness.

But, should I fail to render clear,

Their title, rank or station,

I still may sleep secure, nor fear

A suit for defamation.

—Austin Dobson, in "Longman's Magazine."

I HAVE often wondered how many Liszt pupils—favorite pupils—there were. I am just beginning to wonder how many children he bequeathed to the world. It is, I know, considered a delicate subject to talk of a man's offspring after he is dead. That Liszt left a large family seems to be a general impression. They are scattered all over the globe and they all appear to be musical. To be sure I only repeat gossip. For instance there was once a man of our town, a singer, who wore black when his putative father died, and there is a swarm of people in New York who wear their hair Lisztwise and nod their heads significantly when the grand old Magyar's name is mentioned. I have been told that at one time a brick thrown in any given direction in Weimar would fetch up against a child of Liszt or a grandchild of Goethe. O glorious virile men! not feeling the conventions of the polite world they literally fulfilled the old scriptural injunction. You know which one I mean.

The subject is a fascinating one to me. I would like to be appointed a commissioner to travel the highways and byways of mother earth to inquire into this matter. And then to consider the fun of rooting

out the spurious children of Liszt! The men and women who lay claim to this distinguished man, said claim existing only in their diseased vanity. A man once said to me, "I'd rather be the natural son of a man of genius than the child of wedded parents." I called his attention to certain statistics of Galton and Schopenhauer, which reveal that genius is seldom if ever bequeathed. Just look at Wagner's case—and then Liszt has left no lineal geniuses. Cosima is a gifted "crank," but beyond garnering the shekels, seems to have inherited nothing but her father's flightiness.

By this sign ye shall know the child of Liszt. By the warts on his face and the technic in his fingers. This of course doesn't apply to "Wart-nosed Mike," the nimble fingered pickpocket, who just got ten months for stealing an automatic piano.

I will take up this fruitful subject again. If any of your friends or acquaintances happen to claim paternity of Liszt send me his name, address and general description, and don't forget the warts.

Liszt pupils are barred. I have already my little list.

They tell a funny story down in Philadelphia about a living picture exhibition that was introduced in one of the operas given by the Pauline Hall Opera Company.

I have forgotten the name of the particular picture, but it was one in which a live dog, probably bribed by the sight of a bone back of the frame, had to sit still for at least a quarter of a minute. One night during the last hot spell somebody whistled in the gallery—a bewitching whistle that went directly to the heart of the canine. It was too much for the dog, and, turning around, he gave a spring out of the picture, and advanced to the footlights, barking furiously.

Then a voice, probably issuing from the same mouth as the misleading whistle, was heard to say: "It's on a strike! Pauline, why don't you pay your dog his wages?" There was an universal scream, and the curtain was hastily lowered.

Canicular shrieks a moment later told in no uncertain accents that the wages were being paid.

Rudolph Aronson is, as you very well know, working heart and soul for the Johann Strauss monster testimonial. He is simply ubiquitous and button-holes every man, woman and child that he knows. The affair will be a great success. Recently he went to Koster & Bial's and interviewed Maestro Oscar Hammerstein. He told him the purpose of his visit was to raise subscriptions for the Strauss testimonial fund. Oscar replied in his heartiest tones: "What, help a brother composer along in a matter of this sort! Well, I should say I would!" And he did.

This from "Punch":

Madame la Baronne (who will speak English)—"And tell me, Mistress Brown, your clevare 'usbann, who 'ave a so beautiful talent—is he yet of ze Royal Academy?"

Our Artist's Wife (who will speak French)—"Oh, non, Madame, hélas! seulement il est pendu cette année, vous savez!"

Madame la Baronne (relapsing into her native language)—"Oh—Madame—quelle affreuse nouvelle!"

Says last week's "Town Topics": "There is nothing new in the statement that bicycling is all the rage in Paris, although the fact that the swell ladies' tailors in the French capital cannot keep up with the orders showered upon them for frocks suited to the wheel may come as a bit of fresh intelligence to most people. What is less generally known, however, is that M. Jean de Reszké has taken to the silent and inexpensive iron steed, and that throughout last season he was wont to leave the Continental Hotel in London at 6 A. M. daily and glide over the wood and concrete roads for two hours, rain or shine. M. Lassalle has long been an expert on the bicyclette, but M. Jean de Reszké's accession to the army of cyclists was only recorded a few weeks ago. Experiments are now progressing that may result in the construction of a wheel that will stand the strain of that admirable artist and amiable gentleman colloquially known as Brother Edouard, although no lively appre-

hensions as to the delicacy of the basso's health are entertained by his friends."

When Kate Rolla returns from Europe she will go into light opera. She did not go to Marienbad as was reported, but is reducing her adiposity in London.

I saw Will Pruette yesterday, larger than life and twice as handsome, holding on determinedly to a large roll of music paper. "It's the score of 'Rob Roy,'" he cried out to me, "and you can't see it. But I don't mind telling you that I have got a beautiful entrance song." "Rob Roy" is said to be the best thing that De Koven and Smith have yet given us. It's a curious fact that, like Gilbert and Sullivan, these collaborators do indifferent work when they are not working together.

Although Della Fox is no longer with the Pine Tree of Comic Opera, His Lengthship Mr. De Wolf Hopper, the company is not without a fox. But it is a four footed one and is fleetier than Della. It will be used in the great scene in "Dr. Syntax," at the Broadway Theatre next Monday night. This scene will consist of a genuine fox hunt in the British fashion, with a pack of dogs, chasing Master Reynard in full cry.

It will be no make-believe chase, either. The fox is a vicious, snappy little fellow, and only the other day gave an impertinent dog a lesson it will not soon forget.

The night watchman of the theatre owns a pleasant, cross-eyed pup, with side whiskers neatly combed in the Dundreary fashion. After a two minute interview with Mr. Hopper's fox the pup looked like a door mat struck by lightning. Mr. Stevens has given strict orders that the brute be not overfed, so we may expect a good race on the night of the 3d. Mr. Hopper is hard at work trying to get the proper British pronunciation for "Yoicks" and "Tallyho."

In a recent life of Bismarck the following anecdote is told:

"In 'Prince Bismarck and the Women,' Dr. Adolph Kohut has preserved the picture which caused the only scandal ever associated with the old Chancellor's life. The picture is a photograph of Bismarck and Pauline Lucca, as they were in the Austrian summer resort, Ischl, twenty-nine years ago. The singer had made her name and Bismarck was supposed to be as great as a statesman well could be in those days. As he stepped from the door of his hotel one morning he found the little prima donna begging him to accompany her to the photographer's.

"But I am waiting to have my dispatches deciphered," he protested.

"Let the dispatches wait," replied the singer, and the dispatches waited.

After Lucca had had several sittings and Bismarck two she exclaimed:

"A magnificent idea, Your Excellency! We must be photographed together."

Thus it came that a week later the visitors at Ischl found facing from every shop window the plump features of Lucca and the rugged countenance of Prussia's Minister-President. The news spread at once from Vienna to Berlin and from Paris to St. Petersburg that the invincible Bismarck had been entrapped by the wily Lucca. Just what Bismarck heard from home at this time will probably be carried unrevealed with him to his grave. From all his old Lutheran friends in Germany, however, he received letters of warning, regret and exhortation, which soon moved him to have the supply of offending pictures cut off short. "If I had foreseen for an instant how much pain this trivial incident would cause my many true friends," he wrote to Pastor Andre in reply to a moral lecture from him, "I should have got myself out of the camera's range quickly enough." Never again, Bismarck assured his friends, would he let his picture be taken with a woman, and he has kept his word. Most of the Lucca-Bismarck photographs were bought up and destroyed. To-day hardly a dozen of them would be found the world over. Some of Bismarck's friends think that he will hardly be grateful to Dr. Kohut for reviving, with this picture, the only scandal that ever touched his name.

Emma Eames and her husband, Julian Story, are at Vallombrosa in the hills near Florence for a month's

rest. Mr. Story's father, the famous W. W. Story, the sculptor-poet, has his villa at this charming spot. Eames is in the best of health.

From the "Illustrated American" I clip the following interesting fantasy by Helen Corinne Bergen, called "Paderewski: a Retrospect":

A mind for fancies? Yes! And sometimes fancies come as fairies, tripping into view.

It was a colored cut I first saw. His hair was very yellow and his eyes were blue. The yellow mustache drooped over a well-shaped mouth. A widower and a musician. Mon Dieu, but it is romantic!

Where is he?

Ah, I see, yet in Paris. But no, he comes, yes, he comes to America—and I, Heaven be praised! I am in America and—yes—I will remain here.

A concert! Ah, I love music. Music has power, a wonderful power. Will we all go wild over him, the golden-haired widower? Is it press agent or reality? I shudder, I grow pale, I gasp. If it is only press agent I shall die, for my romance will remain but a cocoon. My golden-haired musician come! May the minutes fly, may it be reality!

It is very strange to be moved by a poem—or a piece of music—or a weird fancy; it is a strange power a day-dream exerts. I pinned his picture on the wall and waited.

The weeks fled—he had come, he was in this very city. I seized a pencil and paper, and went to interview him. His secretary told me he would tear his hair if disturbed at that hour.

"Tell him," I said, "that I"—giving my name—"desire to see him." And I brought down my foot gently but firmly.

"I cannot now, but I will try and arrange for you to meet him. But interview me instead."

"If I must content myself so. But you are not to forget the promised interview. Thank you, I will sit down, yes. Does M'sieur like olives?"

The secretary looked at me aghast. I repeated my question.

"I do not think he does—I cannot say for certain."

"Now you ask a question, Mein Herr."

"Ach Gott, I cannot. It is you must ask and I must answer."

"You see, Mein Herr, I cannot interview you satisfactorily—you are incompetent. I must see M'sieur, the pianist. Aufwiederschen."

I left him staring.

It was night—a divine night. The starlight got tangled in the ivy on the church and glimmered like golden hair. My eyes saw golden hair in the moonlight and in the winter flowers. The statue of Martin Luther by the altar was white, and it seemed to me he wore a golden wig.

We went into the church. The train of my dress was golden plush, it glided after me noiselessly; I glanced back over my shoulder, I loved the golden gleam, like his hair, like his hair.

The orchestra set up a jargon. Oh, it was pitiful, so unintelligible—so far away—till a pause, and a pause, and he came, a reality, and the press agent was vindicated. Ah! what hair—ah! what firm, white hands! Oh! how my soul went out to him, and when he flopped his golden head my heart leaped up and then fell down!

"Paderewski! Paderewski!" I cried, and the crowd took it up and echoed, "Paderewski!"

Let there be low music and turn down the lights. Deepen the shadows and put a tremolo on the big bass viol.

Shattered idols—faded roses—ashes of cigarettes—and yellow of dispatches—like his hair—like his waving hair.

Oh, welladay!

And if he did lean over the banister so, when I sat

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For circulars address

MAY G. EVANS, President.

on the step till his locks brushed mine! There is the box of cigarettes—sacred things! There are his pictures—the magazine articles about him and Richard Watson Gilder's poem. Here I weep, remembering the grin of the secretary.

* * *

His advance man was from the Fatherland. Did he come suddenly on a morning and startle the tumble-headed Topsy out of her slovenly boots with his Rhineland guttural?

He did.

Did he see pictures, and pictures of M'sieur, the pianist, about the drawing room?

Ah, he did.

Did he jump to a conclusion?

He did!

* * *

But he had said it was a business transaction, and if the lady would use her influence with the press the lady should be well paid; and he knew, did Mein Herr, the lady would not, no never, for anyone but M'sieur, the pianist, do anything so ordinary as to get notices—as many as possible—in advance of a great artist.

And, later, twelve tickets would not repay the lady, and a great argument ensued. Forgotten the head bent over the banister; forgotten the smile and the words: "I haf learned, as I said, las' year Englis'; you haf not French learned, ah? You are pal, so pal, so."

Very well—but again I see the laurel wreath of silver and I hear the minuet—I hear his voice, and the hair shines gold through the perfumed smoke of his cigarettes. Again I am sitting with the clashing of many instruments rending the air, till lo! down the narrow path he pushes his way, 'mid rattling violin racks and rustling piano scores, till the crowd applauds and he sits down at the piano, pushes up his cuffs and looks skyward, and then with a sudden movement comes down with firm, white hands on the ivory keys, and we greet the gold-headed maestro, Paderewski.

Then I look at the letter in my hand. Shall he think it, the horrid German, that I love the Pole? That I would be—because of my affection for him whom all women are raving over—imposed on, I, who—ah, quiet, it must be a triumph for American women; demand your rights—let the German not cut his bill—have your pound of flesh to the last jot.

It was a triumph!

But the cigarettes are ashes and the pictures but vignettes of memory. The old church and the ivy, and the little wooden stair, and the fancy, framed in wavering smoke, is like the fading surface of some master's work of art. I kiss my hand to the fleeting visions as I wind on up the path of life. Some time I will have mastered French and explain to M'sieur, the pianist!

* * *

I am the recipient of many letters since last week. I am congratulated on my birth and profound knowledge of Hebrew, and welcomed as a "Mispogah" by a score of kindly people. It only shows to me the enormous and admirable freemasonry which exists among the Jewish peoples. In my little etching I attempted to show the spiritual conflict of a Jewish-born musical genius, one for whom the symbols of his religion had no longer any significance, but who forgot to count upon the tremendous racial equation in his case. The Jews are the most interesting race alive to-day to the earnest student of ethnology, but are trembling, like the unfortunate "Ostrowicz," on the brink of a great moral abyss. They may become unbelievers, but they can never, except through intermarriage, escape their birthright. And why should they wish to? Intermarriage means tribal disintegration.

The most disheartening spectacle to me is to meet a pure blooded Jew who is ashamed of his birth. A nation whose history is the grandest heritage that Christianity can boast of, and a nation that has outlived perils that would have submerged any other race, is not one to be ashamed of. Just look at the formidable list that has been compiled by the Rabbi Moreis of distinguished Jews in every walk of life. As for the musical end of it, the number of brilliant singers, beginning with Patti, the violinists, pianists and virtuosi of all sorts, such a catalogue is rather a disheartening one to musicians of other races. In composition I agree with my confrère, Mr. Floersheim, the top of the notch has not yet been reached by a Hebrew-born composer. That there is a distinct quality in music which we have learned to call

"Jewish" I do not doubt. Why then should the Jewish-born composer not essay to work his own native vein of musical ore? Give over the silly pride which prompts him to imitate other men's work, and the fear of being called Jew, which feeling is after all only a survival of the times when the race had to burrow in the dark because of the shameful unchristian persecutions.

* * *

As for myself I cannot admit the soft impeachment of my numerous correspondents. The knowledge of a few Hebraic phrases is not conclusive proof of a man's birth anymore than one swallow does not proclaim summertime. I can only say, like the peddler in the story, "Oxguse me, Shudge, but don't you give it away; I'm a Quaker."

It is in Russia that the folk-lore is especially cultivated, and where popular songs are numerous, probably on account of the vast extent of the empire and the various races inhabiting it, as well as on account of the lack of facilities of intercommunication. The songs of the people are full of poetry and originality. Musicians of the new Russian school use them in their compositions, which gain by this much color and character. Russian folk-songs have been made known here by Mme. Lineff, who trained a Russian choir and appeared with it in this city, as well as at Chicago during the World's Fair. Messrs. Baron and Wissendorff, at Mittau, have begun a publication of Lithuanian songs; they have collected not less than 63,192 songs in Livonia, 65,548 songs in Courland, 16,043 in several localities distinct from these two countries, and finally 6,648 in the Vitebsk part of Lithuania—in all 153,481 popular songs!

Cesar Thomson.

CESAR THOMSON will positively make his American debut in Carnegie Music Hall on the evening of October 30, when he very likely will be heard in the first Bruch concerto and a grand fantasia by Paganini,



arranged by the artist himself. Of the series of thirty concerts for which M. Thomson is engaged Mr. Wolfsohn has already sold twenty, with a large number of applications pouring in daily. The great artist will be heard in Boston, Philadelphia, Baltimore and Washington in conjunction with the Boston Symphony Orchestra. With the New York Symphony Society Thomson will play Dr. Leopold Damrosch's violin concerto. He will also play with Theodore Thomas in Chicago a new concerto never before heard in this country. Mr. Wolfsohn is negotiating for a supplementary season with Thomson.

HENRY WOLFSON.

Selma Koert-Kronold.—Mme. Koert-Kronold, who achieved such success in connection with the performances of German opera given last season by Mr. Damrosch, has just been engaged as the leading soprano for the St. Louis Exposition Association for the week of September 17.

Carlotta Desvignes.—Miss Carlotta Desvignes, contralto, well known by her clever interpretation of "Samson and Delilah," "The Messiah" and other oratorios given by Mr. Damrosch, made a great hit at a recent recital given by her in London. She expects to come to this country again this season, and will appear at "The Messiah" concert to be given by the Oratorio Society of New York.

Augusta Salvini Leaves.—Augusta Salvini, the Spanish singer, left New York last week for Madrid, where she is to appear in a new operetta, which is being written especially for her. Her appearance in this city has been postponed till next spring or possibly earlier. During her short stay in this country she made numerous friends and the evening before her departure gave a private musical at Lakewood.

Dr. Ziegfeld Returns.

DR. F. ZIEGFELD, president of the Chicago Musical College, returned from his summer outing in Europe last week, and immediately plunged into the preliminary examinations and the other work necessary for the beginning of the fall term of the celebrated institution over which he has presided for nearly thirty years. The doctor found a great plenty for him to do upon his return, for indications are that the college will be exceedingly well patronized this year. The number of applications is largely in excess of that customary at this time, and the necessary examinations have in consequence been very numerous. Each applicant is examined by Dr. Ziegfeld personally and assigned to the appropriate department. It can readily be understood that this in itself is a labor of no mean proportions.

The heads of the various departments have returned from their summer tours, and in every way the old Chicago Musical College is prepared for a very busy time. Bernard Listemann, the celebrated violinist; William Castle, the operatic tenor, whose name is known around the globe; Hans von Schiller, the renowned solo pianist; Louis Falk, the great organist, and indeed the entire corps of prominent instructors who have helped to make the college famous, have been re-engaged, and the high grade of the curriculum will as a matter of course be kept up.

Whether Dr. Ziegfeld during his trip abroad made any special engagements or arrangements of interest to the college has not yet developed publicly, but it is entirely safe to say that if any feature can be added to assist in the value of the work of the Chicago Musical College Dr. Ziegfeld will not permit it to escape his prompt attention.

The Story of a Strad.

THE following true story of an incident in the life of a genuine Stradivarius violin helps to confirm the opinion I have always held, says a writer in the "Sketch," that if one of these illustrious instruments could only tell its history the result would be one of the most interesting narratives ever written. Joseph Lanner, the great Austrian bandmaster, and father of the no less celebrated maitresse de ballet, Madame Katti Lanner, had in his possession a "Strad." of which he was of course very proud, and for his performances upon which he was justly noted. At his death the instrument was left to his daughter, and a wealthy amateur made her a very handsome offer for it. Seeing that it was a treasured souvenir of a dear parent, Madame very naturally refused to part with it, but found great difficulty in deciding how to place it in safe custody. To carry it all over the world with her seemed neither prudent nor desirable, and she accordingly hailed with delight the offer of the manager of a large banking firm to keep it for her in the bank safes.

The violin now enjoyed a long spell of rest; but every now and again, at various stages of her triumphant career, Madame would hear from her friend at the bank, saying that the violin was safe, and that if she wanted it at any time she had only to say so. Several years passed, and then suddenly the letters ceased. Shortly afterward the sensation of a passing hour was that bank manager's suicide. It was the old story. He had gambled with the funds at his disposal, the luck had gone against him, he made a final effort to clear himself, and, being unable to do so, had shuffled off this mortal coil. Before taking the last dread plunge, he had raised money on all things available, and among them of course the famous old "Strad" was too valuable to be spared. Every effort was made to recover it, but in vain; the distance from the country and the apathy of officialism were against all endeavors, and to this hour Madame does not know what has become of the instrument which, under her father's magic touch, had charmed so many thousands of lovers of music.

A Little Trouble at Brighton Beach.—Mme. Tavary having refused to fill her engagement to sing at Brighton Beach, Anton Seidl sends the following explanatory note to this newspaper:

"I have just received a letter signed by Charles H. Pratt, manager of Tavary Grand English Opera Company. Now, I know only Mr. Henry Wolfsohn as agent for the concert engagements of Mme. Marie Basta Tavary, and I have engaged Mme. Tavary many times during the past five or six years through him only. He made the engagement for me for the Brighton concerts. Later on she wrote a letter to Mr. Wolfsohn saying she would not sing for me, as she must have rehearsals with her opera company. This lame excuse came after she had been advertised in the papers and in our programs."—"Times."

St. Louis Concert Course.—Mr. Chas. R. Pope, the veteran theatrical manager, of St. Louis, and proprietor of Pope's Theatre, is going to run one of the finest courses in America. He has already engaged such eminent artists as Ysaye, the Belgian violinist; Paderewski, and Henri Marteau, the talented young French violinist. This course is backed and supported by the leading people of St. Louis, and nothing but the best attractions will be engaged.



MARIENBAD MEANDERINGS.

MARIENBAD, August 12, 1894.

ALTHOUGH the doctor has forbidden me all writing the old habit is so strong with me that for once I will break his commandment and send you a few lines. I hope it will not hurt me any more than my Pilsner beer, which he also forbade me. For two days I tried to do without it, and when I could not stand it any longer I went to see the doctor again and argued the case with him so strenuously and successfully that finally he allowed me *one glass per diem*. This point won I trudged through all Marienbad until I found a glass that holds about a pint and three-quarters. This one glass of Pilsner I empty every evening and am feeling first rate. That's the way I fool the doctor.

Now as to Marienbad in general, it is very beautiful here, the scenery with the woodlands and rolling country exceedingly fine, the air delightful, an excellent Kur-orchestra, lots of good, cheerful company, among them many artists and many Americans; but the water tastes horribly. Water nearly always does.

When I came here from Bayreuth I intended to escape from all music, good, bad or indifferent; but here again the old habit is stronger than my best intentions and usually I find myself morning, noon and evening with the rest of the guests listening to the performances of the band which plays works of all composers from Adam to Wagner, under the direction of a good, competent conductor.

Besides these regular tri-daily concerts there are a number of virtuoso concerts and some not very bad operatic performances. Among the latter I heard one of the time-honored "Trovatore," with Werner Alberti, of Prague, as "Manrico." He is only a little fellow, but oh, my! His high chest C is the most wonderful in its ringing, virile quality I ever heard, and has besides the sweetness of Wachtel's. On the evening in question he had to repeat the *stretta* so often that his chest C very nearly became a chestnut.

On another evening I heard him in the double bill of "Mara" and "Pagliacci," when he greatly distinguished himself in the presence of the composer of the latter opera. Of course Leoncavallo also came in for a great share of the public's attention and applause, and although with his usual modesty he had crawled into a back seat of one of the baignoir boxes he was soon discovered and had to appear at the balustrade and allow himself to be bombarded with flowers, for which he thanked with his good natured, broad smile and a repeated wave of his hand toward the orchestra and the stage.

In "Mara" Alberti was dramatically by no means as strong as our Berlin representative, Eloi Sylva, but as "Canio" I liked him very well. He is a former pupil of Prof. Martin Roeder, now residing in Boston, and he does credit to his well-known and excellent teacher.

As "Mara" Miss Leonore Better, also of Prague, though possessing some good high notes, could not stand the men-

tal comparison I was bound to make with Bertha Pierson but Marie Ottmann, who sang "Nedda," was most acceptable, and the "Tonio" of Vinzenz Langer, if he had less fire and vim than our own Bulsz, was nevertheless vocally as well as histrionically quite satisfactory.

The hard worked Kur-orchestra, which in opera is conducted by Stefanides (who, by the way, deserves a better place), showed a lack of rehearsing in "Mara," but in "Pagliacci," under the eye and ear of the composer, they evidently put their best foot forward, and, barring a few slips and false notes, were nearly *à la hauteur de la situation*.

If Leoncavallo may justly be said to have been the musical lion of the present Marienbad season, there were also some other lions and lionesses, and among the former I must mention Alfred Gruenfeld, the Vienna pianist. He and his brother Heinrich, the Berlin violoncellist, are regular Marienbad habitués, and for years their genial countenances and pleasant jokes have been part and parcel of the non-bulletined amusements of the guests. But they are also occasionally bulletined. Heinrich gave a concert in conjunction with the Berlin tenor Nicolaus Rothmühl, formerly of the Royal Opera House, whom you will hear and admire under Mr. Walter Damrosch's baton next spring in New York. The concert took place before I reached here, so I could not attend, but Alfred Gruenfeld, the pianist, I heard last Sunday on the occasion of the concert for the benefit of the pension fund of the Marienbad Kur-orchestra.

The amiable Viennese pianist, who is a great favorite in society, and whom you may remember from the joint tournée with his brother, which he made in the United States some three or four seasons ago, played for but not with the orchestra. The latter body only contributed to the program as the opening number Wagner's "Tannhäuser" overture, and as the closing one an obstreperous but by no means uninteresting "Festive Polonaise," by Svendsen.

Alfred Gruenfeld played very tastefully the Schubert-Liszt "Du bist die Ruh" transcription, an improvisation of his own on Schubert's "Wohin" and "Forelle," and finally the Brassin arrangement of the "Feuerzauber." Of course he was encored, and after his first group played the Schumann "Träumerei," which he sang beautifully on the piano, although the instrument was not, as he afterward told me, quite to his liking. A Boesendorfer from Vienna was advertised on the program, but it arrived here only the day after the concert, and Mr. Gruenfeld finally had to be thankful for the loan of a Blüthner which someone here owns and which enabled him to fulfill his engagement, though hardly to do himself justice, as an artist cannot be expected to play on a strange and by no means remarkably good instrument.

The second group of piano soli included an elaborate rhapsody in D flat by Gruenfeld, op. 42; the Chopin A minor mazurka; Moszkowski's bagatelle, "Guitar," and a Gruenfeld *mélange* of "Hungarian Dances." The latter were played with quite the national flavor, the usual clavicimballo imitation, and lots of glissandos, which tickled the large audience. They insisted most boisterously upon a second encore, and received it in the shape of a fantasia on Gounod's "Faust," which was probably also of Gruenfeld's manufacture.

The Baroness Stillfried, an alto, whose name I never before had heard, sang Schubert's "Fragment from Æschylus," Schumann's Lied "Soldatenbraut," the same composer's "Heiss mich nicht reden" and Brahms' "Meine Liebe ist grün." Upon very slight provocation the lady added to the first two Lieder Grieg's "Ich liebe dich," and after the second brace Meyer-Hellmund's banal "Zauberlied." I don't know who or what procured for the lady the concert engagement in question, I only know that she sang in

a most amateurish style and with a vocal organ that needs better training.

Two impresarii with the well-known name of Neumann were here at the same time. The one of Chicago, whom you all know, one of the most lively, enterprising and amiable fellows, has departed after having concluded here arrangements with Miss Irene Pevny, the lovely Hungarian singer whom you heard in New York last season. Through Mr. Neumann's efforts you will in all probability have her with you again next season. Her sister Olga, however, who is at the present moment studying some new parts with Bouhy at Spa, will not accompany her, as she is to sing next winter in Paris.

The other and still more renowned Neumann is Angelo, he of traveling Wagner opera fame, operatic director at Prague, and next to Pollini the cleverest man in the business in all Germany and Austria. Angelo Neumann was a very sick man several months ago, and is only now slowly regaining strength and his old-time vigor.

Miss Clara Polscher, the pretty and lively Leipzig concert singer, is likewise here at the present moment, and so is Emil Goetze, the tenor, who looks in splendid physical condition.

Hubermann, the little boy violinist, gave a concert last week, but as I am still more tired of wonder children than I am of music in general I did not attend. Those who did tell me that I did not miss so very much, which judgment coincides with some of the criticisms I saw in the London papers, but not with those which were reprinted on the advertising boards and handbills which were distributed here.

A letter from Frank Van der Stucken tells me that he is hale and hearty. His raise of salary in the Arion and his generally high position in the American musical world are honestly won and strictly deserved. It is with some pride that I can point to the fact that THE MUSICAL COURIER immediately recognized Van der Stucken's worth as a musician, composer and conductor, and nearly ten years ago singled him out as the coming man.

Among Americans present here who are well known in musical circles are Misses Beckel and Field, of New York; John Blechen, of New York; Mrs. Clark, of St. Paul, and lovely Miss Beatrice Davidson, of New York, who is studying the piano with Prof. Heinrich Barth, of Berlin, and who next season intends to take vocal lessons of Lilli Lehmann.

Marc A. Blumenberg, Esq., senior editor of THE MUSICAL COURIER, will be in Bayreuth on the 15th inst., where I hope to join him and take him back with me to Marienbad.

Frank D. Abbott, editor of the Chicago "Presto," and Carl Faciten, director of the New England Conservatory of Boston, called at the Berlin office of THE MUSICAL COURIER during my absence.

Antonia Schlaeger Married.—The court opera singer Antonia Schlaeger was married recently in the Church of Breitenfurth to Lieut. Victor Theumer, of the Austrian army.

Died.—The Melbourne (Australia) singer Lucie-Chambers, teacher of Melba, died recently. Other deaths chronicled are: Director of Music Karl Boch, of Heidelberg; Prof. Karl Müller, director of the Cäcilien Verein of Frankfurt; Eduard Tauwitz, well-known composer, of Prague.

A New Opera.—Vérage de la Nux, of Paris, has just finished a musical drama, taken from Sophocles, entitled "Labdacides." The principal rôle will be taken by the young American soprano Miss Courtenay.

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Among the thirty-eight were all types of femininity between twelve and twenty-two. In the uniform platitude of excellence, from which but four rose to notice, there was a type differentiation, distinct as between a rose and a chrysanthemum. Anticipating how this would discover itself in each case was the call on the attention.

The noticeable difference between the company and one of similar character in America was the tranquility and self-unconsciousness of the girls. There were no extra or embarrassed motions, no hunching of the shoulders, no pattings or fussings, or awkwardnesses. There was not a pair of round shoulders or of homely feet among them, and not two distinctly pretty faces.

The preponderance of the brunette was another noticeable feature of the class. There were all the shades of brown, from roast coffee to café au lait in complexion, and hair all shades of night. It seemed as if a good, bright pink and white blonde would have carried off every prize, and the jury included. I never saw so many "nut-brown maids." Most of them were of the adorable age to wear the hair loose over the shoulders, and it was for the most part very thick, and long and curling.

The simplicity in style that everywhere in Paris makes dress a pleasure, not a wonder, was also marked. Pink, cream, mauve and white, as with us, were the favorites. But there was not a ribbon that seemed put on for show, nor a hook out of place. Everything was straight, and there was not a "bunched hem" in the lot. The plain, straight skirt and the simple blouse or tight waist, almost wholly without trimming of any kind, were the dresses. The very prettiest one of the thirty-eight was an entire "accordeon plait" in pink silk. The skirt was accordeon, so was the blouse waist and the little straight balloon sleeve, even the band around the neck was in plaits. The pink ribbon that tied her hair was crinkly, and even her pretty silk stockings had a wave in them.

All were obliged to fuss with the piano stool, which, in the interest of artistic conservatism, I suppose, remains a big chair with five slim, flat books to accommodate the varying heights of the pupils. Each one was obliged to regulate the elevation, after the manner of a grocer manipulating the weights in his scales.

But they accomplished it nicely and patiently. Probably it gave them time for nerve control. They did not, any of

them, show nervousness if they felt it. One even calmly wiped off the piano keys, and, lifting her pretty silk skirt quite to the hem, imbedded the damp handkerchief in the folds of the petticoat underneath, in plain view of the full parquet, gallery, jury, officers, the whole lot, who indeed did not mind.

Variations Sérieuses is a regular girl's masterpiece of the better order.

The playing of all the girls was—alive. Not that it was hurried or loud, it was neither, but it had in it that peculiar alertness that characterizes all French action in song, play, or chat, and gossip and state reception—an absence of lethargy, a crisp interestedness that keeps the world worth while. Any one of them by herself would have seemed a miniature artist.

What gave to the performance its value, however, was the fact that every one of the thirty-eight could transpose the entire piece into every key, major and minor, could read, fast as a sewing machine could stitch, at sight every note in it correctly, could memorize it as easily as read it, had modest but sound opinions on musical topics, and had a big répertoire at her finger tips, not uselessly falling to shreds on shelves.

In addition to the piece played, each one read a composition in manuscript at sight, M. Thomas from his box in the gallery beating seven measures to give the movement. It surprised me that but three of the class utilized the time of these seven counts to examine the music ahead. They invariably looked toward him and then began on the eighth count. It made one tremble to see them plunge right into the darkness. Nobody seemed to think of stumbling.

On the jury with M. Ambroise Thomas were MM. Widor, Dubois, Mathias, Pfeiffer, Philipp Pierné, Bernard and De la Nux. The teachers were MM. Delaborde, Tissot and Duvernoy.

Four girls won first prizes, three seconds, four first accessits and four second accessits. In addition to their medals each first prize gets a grand piano.

The pieces sung by male contestants at the Conservatoire were from "L'Africaine," "Herodiade," "Reine de Saba," "Bal Masque," "Raymond," "Othello," "Sardanapale," "Zampa," "Semiramis," "La Flûte Enchantée," MM. Bax, Barbot, Crosti, Busini and Duvernoy were the principal teachers. There were no first prizes given. Many wondered at the advanced ages of the men, due no doubt to the interference of military life here. The girls, on the other hand, were very young.

For opéra comique the selections were from "Mignon," "Manon," "Toréador," "D'Haydée," "Mère," "Barbier de Séville," "Acteon," "Diamants de la Couronne," "Carmen," "Chanteuse," "Voilée," "Sancho Panza." Two first prizes were given.

For opéra, "Rigoletto," first act; "Lohengrin," third act; "Les Huguenots," third act; "L'Africaine," fourth act; "La Favorita," fourth act; "Faust," first act; "Charles VI," second act; "La Juive," fourth act; "Armide," rôle of "Armide"; "Robert le Diable," third act; "William Tell," second act, were the test pieces.

Prizes were won on selections from "Rigoletto," "Lohengrin," "Huguenots," "Faust," "La Juive," "Robert le Diable" (only first prize) and "William Tell," by men; from "L'Africaine" (the rôle of "Zelika"), "La Favorita," "Armide" (the rôle of "Armide"), "Charles VI," (rôle of "Odette") by women.

The violin class was one of the most interesting and serious of the series. The composition was like an art benediction and aspiration at the same time—the nineteenth "Kreutzer" concerto, brilliant, beautiful, strong and graceful, with that exquisite, sincere ring to its tones that marks the works of an inspired writer always.

There were thirty-four members of the various classes, of whom the distinguished professors were Marsick, Garcin, Bertheliet and Lefort. Two first prizes, five second prizes, three first accessits and two second accessits were given. There were five or six girls in the class, one of whom received first prize, a pupil of Marsick winning the other.

All read wonderfully well at sight, and there was not an indifferent intelligence among the thirty-four. It was a pleasure untouched by fatigue to listen from first to last.

L'Ecole Niedermeyer and L'Ecole Beethoven have each been passing through examinations also.

L'Ecole Beethoven was founded by a Mlle. Marguerite Balutet in 1893. The idea was that of a philanthropic artist to train pianists for professorships. The principles and history of music, the lives and works of the masters, teaching, accompaniment, harmony and the practical management of pupils are taught in addition to execution.

M. Guilmant was president of the jury, Paul Viardot, Ch. Delieux, Ch. René being other members. The first prizes were won by Mlle. Diérolf (fifteen years old) and Potard on the Chopin concerto in E minor, and a graceful but difficult manuscript written by Guilmant for the occasion.

All the people in attendance occupy themselves in jury duty, marking, writing remarks, nominating, &c. I saw a boy of about fifteen amuse himself writing out the score of the manuscript for sight reading of the violin class, which when done was neat as print—written on paper held in his lap, from ear and knowledge of harmony. If anyone whispers to another you may be certain it is not about the next baseball match or the new dress. It is a criticism. They do not search for flaws either. The feeling is of artistic justice, not of personal fault finding. In the Conservatoire there were over 700 pupils examined this year—not one American. The heat and closeness of the room are simply suffocating. Everything is shut tight. The impulse to "raise the roof" is overwhelming. There is not one window in the whole salle! The walls are a series of storm doors, which in the interest of quiet are kept closed during the playing. If one in passing out leaves a crack wide as a sheet of paper two or three rush to draw it tight. M. Thomas is obliged to dismiss the assembly every couple of hours to go out and breathe. The Conservatoire is not alone in this; the Sorbonne is worse. There is a standing objection to air here that is appalling.

POLITENESS.

At one of the examinations a pupil sang an air by Spohr, a German composer little known in France.

Critics were reminded by this that in 1843 this writer made a long stay in Paris, meeting all the artists, among them Halévy, Auber, Habeneck, &c., who discovered from his timid remarks that he felt very badly because he was not better known by the French public.

With French courtesy all assured him that he was mistaken in this regard; that he was not only known but appreciated in Paris. Not only this, but to make him perfectly at ease on the point, Habeneck went to the pains of having prepared one of his favorite works, his fourth symphony (la consécration de la musique), by the Society of Concerts of the Conservatoire, and invited Spohr to come and hear it performed by them. On his entry into the room he was received with the most enthusiastic applause by the musicians, who vied with each other in reaching the perfection they thought most near to the composer's ideal.

This gave him the most intense pleasure. That he should receive such flattering homage from the élite of Parisian musicians was a source of profound joy. At the same time, however, Habeneck would not have dared invite the habitués of the concerts as an audience. He knew their taste too well.

Delmas, the basso of l'Opéra, in speaking of the Wagnerian music, says that it is not only by the declamatory character of the rôles that harm is done to the voice, but by the barbaric mixing of registers heretofore unknown. A basso is obliged to sing baritone, baritone tenor, alto soprano and soprano alto. There is no catering to compass in the Wagner writing. The singers must bring their scopes and compasses with them. Previous voice method

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is all distorted. It taxes the singers, to say the least; none but the strong can endure.

In May, just the same, Paris will have a little treat of Italian opera. They will be indebted to M. Edouard Souzegno for it. "Cavalleria Rusticana," "I Pagliacci," "L'Ami Fritz," and operas by Franchetti and Samara will be given at the Porte Saint-Martin in May.

Among foreign musicians who have made Paris headquarters are: Tschalkowsky, Cui, Svendsen, Gernsheim, Goring Thomas, MacDowell, Spohr, Th. Carreño, Gluck, Mozart, Piccini, Cherubini, Spontini, Meyerbeer, Rossini, Mendelssohn, Chopin, Kalkbrenner, Alboni, and now Paderewski, Ziloti, Hollman and a host of others.

MASSENET ON COMPOSITION.

"There is an individuality for libretto as for music in the mind of the composer," says Massenet.

"The plot that will inspire one would be perfectly incongruous with another. 'Les Huguenots' was a plot for Meyerbeer. What would Wagner have done with it, or Meyerbeer with 'Walküre'? Also, a libretto that is a good plot may be wholly bad or useless for music.

"I do not know why one plot strikes me and sets music flowing through my being, while another touches no key. I never could tell; but it is a vivid appeal, I can tell you.

"After that comes it means write. The first search is for the truth of the sentiment—to reject that which does not accord with the soul of the words and to become imbued with the personality of the characters. The difficulty of doing this with the thoughts of another, which may accord in part but not in all with one's own sentiment, is the 'travail of soul' for the opera writer."

The "sentiment" is wholly different in each of his operas. The passion in "Werther" is of a wholly different character in his mind from that in "Thais." "La Navarraise," again, is wholly unlike the others. The sentiment it is which forms a coloring around which the music rhythm revolves.

"The music of to-day is too rich!" he says. "It must become simpler. The intensity of civilization and Wagner impulse have set music blood mad.

"People must learn first to listen and second to know when that to which they are listening is true. A critic should be a musician and an inspired oracle besides."

The composer has but little to do with the dressing of a part. But he, of course, works in connection with the librettist to secure the best expression. The creation of costume, such as in "Thais," is no easy matter, and is, moreover, a very important one.

Massenet's portfolio is never without two or three creations in different stages. He always hopes the next one will be the best.

You never realize how Americans, especially American women, lose through "hurry-burry" and thoughtlessness till you get to France. It is dreadful the mistakes they make. One American musician that I know gave five wrong addresses in a week, and endured or had other people endure the results. One had a number of people come to her musical the day after it was over, through "haste" in writing the date. I have had music books and papers returned by French people from all quarters of Paris, many bringing them personally and going far out of their way lest I might be inconvenienced. The only piece of music that has been gone over three months, and I do not expect ever to see, was lent to a New York choir singer. I have had hundreds of interviews in six months; the only one that cost me time and inconvenience, through thoughtlessness, was an American. FANNIE EDGAR THOMAS.

A High Priced Violin.—One of the violins which belonged to the late violin virtuoso Robert Heckmann was recently sold at Mannheim to a virtuoso of Holland for 12,000 marks (\$3,000).

The Behnke System of Voice Training.

THOUSANDS upon thousands have received the benefits accruing from instruction under this system from the late Emil Behnke, whose life work so firmly established, is efficiently carried on by Mrs. Behnke and their only daughter, Miss Kate Behnke, both of whose portraits appear in this number. Mrs. Behnke was always fully in sympathy with her husband's work, frequently giving lessons and generally acting as his secretary. This long and intimate association has amply qualified her to efficiently teach this system, which was the result of years of scientific research and practical observation and experience. I had the pleasure of an interview with this accomplished and highly esteemed lady recently, and in answer to my question as to what the Behnke system is she kindly gave me the following explanation:

To summarize a man's life work in a few sentences is not easy, and to give you an idea of Mr. Behnke's system of voice training I must necessarily include many biographical details of my late husband's life. Originally a German vocalist, with a remarkably fine baritone voice, he had the misfortune to contract a serious illness when on a concert tour in Russia, while sledging from one town to another in the night, in order to arrive in time for the next concert. A snow storm prevented the party from proceeding, and Mr. Behnke took a chill, which settled on his lungs and ultimately obliged him to give up public singing. Always struck by the empiricism of various systems of training, he set himself to work at an early age to discover a scientific basis for all voice training. This was his life study. His exhaustive investigations by laryngological examination of hundreds of throats in the act of singing, and by autolaryngology into the formation, extent and use of the different registers, and his lucid descriptions of the best way of uniting and blending them so as to make an "even voice" of the whole compass are well known and recognized. His definition of the term register is clear, concise and universally adopted: "A register is a series of tones produced by the same mechanism."

During the greater part of our married life my husband and I were fellow students and co-workers, and as he greatly disliked writing I acted as his secretary, all his correspondence and everything he ever published passing through my hands. He invariably discussed every point with me, and we delighted in this unity of interest and work. During the latter years of his life I also assisted him in teaching. The benefit to me now of those years of training is incalculable, and I owe to it the great success which has followed my work since my husband's lamented decease.

The basis of this system, in brief, is science in opposition to empiricism. His detestation of the slipshod inaccuracy of empirical directions is well exemplified by the following anecdote:

Mr. J. Spencer Curwen, publisher of Behnke's "Mechanism of the Human Voice," said to him one day, "What does it matter if a man tells you to send your voice up through the top of your head, or out through your eyes, or if he says that the voice originates in the chest, provided he gets good tone, and turns out good singers?" "My dear sir," replied Mr. Behnke, "I can only deal with physiological truth or falsehood; it is not the slightest use asking me to approve such nonsense." I should like to add that not only are these and similar directions nonsensical, but they are absolutely prejudicial. They have no basis in fact, and the pupils in blind endeavor to follow them out make extraordinary and wholly wrong muscular efforts, which abuse of functions brings on serious throat ailments, accompanied frequently by deterioration and ultimate loss of voice. I am often puzzled and astounded by the looseness and inappropriateness of nomenclature which singers and speakers pick up in their wanderings from one master to another. Names are given to sensations and rules of practice formed from imagination of the causes of those sensations which are confusing and misleading in the highest degree.

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For information regarding "War and Peace," festivals, concerts or other engagements, address

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Mr. Behnke's intimate and accurate knowledge of the use and abuse of all the muscles connected with the vocal and speech apparatus enabled him to devise exercises for bringing many of them into action for the purpose of strengthening them and of overcoming defects. In my own practice of his methods with my pupils I often notice with astonishment and admiration the effect produced by them. This ability to give voluntary control over automatic muscular action makes his system stand out in strong contrast to the bewildering directions, to whom the exactness of science is a sealed book, and is even more remarkable than the patience, endurance, skill and scientific enthusiasm which enabled him as early as 1871 to obtain photographs of his own throat in the act of singing. This afterward gave him the idea of adding photographs of the larynx to the early English editions of "Voice, Song and Speech," which he wrote in collaboration with Dr. Lennox Browne.

Some of the main points of the system are natural or diaphragmatic breathing, with perfect management and control, which is the foundation of all good tone production; careful cultivation of the resonators of the voice, i.e., of those resonating cavities over which we can easily obtain voluntary control, by which means the inherent quality of the vocal tone is reinforced. This constitutes "timbre." Education of the mouth in the production of vocal sounds in order to suit the different pitches of the voice; careful training of the voice, so as to effectually bridge over breaks between registers; the ability to demonstrate how to acquire the mixed voice, which has enabled public singers to avoid equally the Scylla of forcing up the thick register, and the Charybdis of the falsetto. These are perhaps the principal points, which are explained fully in Mr. Behnke's published works.

My experience has been that the training of singers and speakers runs on parallel lines, and that this system has been the means of saving many public speakers and many of the clergy from loss of living. A memorandum was recently issued by the Council of the British Medical Association on "Voice Training for Speakers." I am glad to say that this was the result of my husband's work. It would take too long to go into details now, but there is an excellent account of a meeting of the Laryngological Section, at which my husband demonstrated his treatment of voices, in the "Medical Press Circular," of April 6, 1899. The resolution then proposed and carried was in reference to Mr. Behnke's work. I have also found this system an effectual cure for stammering. I have several stammerers in my house now whose progress you can test for yourself, and I have cured a very great many. Mr. Behnke devised the system, but as a rule he left the application of it entirely to me. Every stammerer who has self-control and perseverance can be cured in time, except some cases caused by deficiency of brain power.

My daughter and myself are both very busy carrying on all the branches of my late husband's work, and I am thankful to say that we are very successful as regards results. My daughter was carefully trained by her father, and she also studied under Mr. Sims Reeves, taking a further course in Germany, thus qualifying herself to teach artistic singing, as well as the scientific production of the voice. We have pupils from America, India and Australia as well as England. I like teaching Americans. They are eager, receptive, painstaking, and appreciative, but a little too fond of getting a smattering of everyone's method, which must leave their minds in a very confused and chaotic state by the time that they re-cross the Atlantic. One of the best examples perhaps of the utility of our method is the case of Mr. Ben Davies, who came to Mr. Behnke with a falsetto upper register. His medium tones were rich and ringing, and although he had been well taught the artistic side of singing, his voice production was seriously wrong. He was taught by Mr. Behnke how to use the mixed voice, and his naturally fine organ, which had doubtless been injured in the upper register by improper use, was saved in time. Mr. Ben Davies, who is a charming man, has always acknowledged in a most candid and

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generous manner his indebtedness to Mr. Behnke's system of voice training.

Many other singers have also benefited who have not had the honesty to acknowledge it so publicly. A large number of our pupils are on the stage. Among them I may mention Mr. Hermann Vezin, the celebrated elocutionist, Shakespearian actor and reciter, who took lessons of Mr. Behnke, and is still an enthusiastic admirer of his system. In an article by him in the "Dramatic Review," entitled "My Masters," he said: "Mr. Behnke has taught me what all my life I have been wanting to know, and his teaching has been to me a perfect revelation. No doubt many speakers and singers have by instinct, guided by a delicate ear, acquired a purity of vocal production, but some of the most celebrated of these have lost their voices at a comparatively early age, simply, I am convinced, through ignorance of this inestimable system of voice production." Mr. J. H. Leigh, who has been so successful during the past few years in giving Shakespearian recitations, has been generous in acknowledging Mr. Behnke as a great benefactor.

I have had many interesting experiences in my work, some of which I should like to mention. Last year an American lady who had been studying singing in Milan for three years came to me in great distress. She had expected to appear in grand opera in London, but her voice broke down and serious throat troubles manifested themselves. She had lost all the upper notes of her voice from C in alt down to D in the stave, and what was left of it was thin, reedy and tremulous, like that of an old woman instead of a girl of twenty-four. Her master had insisted on clavicular breathing, the result being that when her lung capacity was tested it registered only 80 cubic inches instead of 240. In addition to faulty breathing she had been allowed to force up the registers of the voice to such an extent as to bring on serious congestion, with varicose veins in the vocal ligaments and pharynx. After several lessons the breathing capacity increased to 200 inches, the voice regained some of the upper notes, and lost the cracked, tremulous sound. With great care all the upper notes returned with the exception of C in alt, and she has since sung with much success in many concerts.

Another interesting case is that of a clergyman, who had entirely broken down in voice and in health through faulty methods of voice use. He had been told by his medical adviser that he must leave London and go to the Cape to live, and that he never could take duty again. At the end of about eighteen lessons his voice was quite restored; he did not go to the Cape, and is still at the same church. He wrote to me recently thus: "I have read the report of your lecture with great interest. To complete it you should have had me there as a sample of what your method can do. Since I had lessons from you I have had absolutely no trouble with my voice, and nearly all this year I have been doing treble work, with my vicar in the South of France, and my brother curate down with scarlet fever. Physically I have been several times done up, but my voice never fails me." (One other case I will mention is that of a tall, fine young man whose voice had never broken.) Galvanism and other medical treatment had been tried in vain, and he ultimately was sent to me. In five lessons he spoke with a full, rich baritone, in place of the childish treble and ugly squeak of his former voice. Much of my work lies with those whose voices have broken down under training or in professional use. It is, however, a pity that more persons do not learn from the first the scientific use of the voice; they would then be spared much suffering, both physical and mental, and their voices would not deteriorate.

I have followed up the precedent set by my husband in lecturing on the system, using his diagrams and some that I have drawn myself to illustrate my subject. I have always been very well received, and found most attentive and appreciative audiences. I am already engaged for several dates next winter. Among the books that I have published is a "Voice Training Primer," published by Chappell & Co., which I wrote in conjunction with Dr. C. W. Pearce. I am glad to say that it has been excellently reviewed by the musical, medical and general press. I have also issued a brochure entitled "Cause of Voice Fail-

ure," the first edition of which was exhausted in a few weeks, and which was also most favorably noticed. It is published by Curwen & Sons. The vocal exercises written by Mr. Behnke in conjunction with Dr. Pearce and his "Voice Training Studies" I have found so admirably adapted to the work that I do not think they could be improved upon.

You will see from this that I have led a very busy life; but I love my work. Nothing interests me so much as a difficult case, and I know of no keener pleasure than the delight of being able to benefit some singer, speaker or speech sufferer.

I had the pleasure of attending one of Mrs. and Miss Behnke's "At Homes," at their residence, 18 Earl's Court Square, Kensington, where I met a large number of singers, speakers and those who originally were afflicted with the habit of stammering, all of whom testified to the wonderful aid that the Behnke system had been to them. I know of quite a number of public singers who have greatly benefited by the instruction given by both of these ladies. This system, occupying intermediate ground as it does, should be utilized by more of those teachers who teach the finishing and do not thoroughly understand the science of voice production. Many cases of the inefficiency of those to whom we trust ourselves has come to my knowledge. Recently a young lady took lessons from one of the leading professors not a thousand miles from London, who told her repeatedly to open her throat, but did not tell her how to do it. She became confused, lost confidence and did not make any progress until she learned from Mrs. Behnke the secret of operating at will those muscles which control the vocal apparatus. After she had done this, and the production of her voice troubled her no longer, she made rapid progress with this professor, who, like many others, evidently did not care to go into what is to them the uninteresting part of teaching people how to sing.

I give below a few press notices, which show something of the extent and importance of the work of these two ladies who have carried on the system of Mr. Behnke so successfully since his death, and whose popularity is rapidly increasing as the actual results of the teaching become more widely known. No doubt this system is destined to displace the loose methods now in vogue, and to give students a comprehensive method of laying a good foundation and developing their voices to the fullest extent possible.

We present excellent likenesses in this issue of Mrs. and Miss Behnke. Following are a few press notices:

"So ingenious were his illustrated models, and so successful was he in the application of scientific principles to the practical work of teaching singing, and more particularly to the restoration of voices impaired by false training, that he may be said to have established an entirely new profession, and he was universally accepted as a leading authority on all matters relating to the voice. He was consulted by many eminent teachers of singing, and worked in co-operation with leading medical specialists. The last few years he devoted himself with pre-eminent success to the education and treatment of stammering and other speech defects."—The "Times."

"The success of his books and of the 'Voice Training Exercises' caused a growing number of pupils to flock to him. They came from America, Australia and all parts, and included singers, actors, members of Parliament, medical men, clergymen and voice-users of all sorts and conditions. * * * Behnke occupied a position all his own. * * * He laid the foundation and showed the speaker or singer how to make the most of his voice; how to use it effectually without wearing it out. * * * The singers of remarkable eminence who consulted Behnke, and took lessons in breathing and tone-placing from him, were legion. His help, if valuable to singers, was equally valuable to speakers. * * * Stammering was a subject which he had recently taken up. It is related to voice-use, and his investigations had necessarily given him much insight into the matter. Though the plan of treatment was Behnke's, he left to Mrs. Behnke, almost from the first, the entire work of carrying it out. The stammerers have been virtually her pupils, and she will now, it is hoped, take up this branch of her work. Miss Behnke is well established as a

teacher of elocution, sight singing and voice training. There can be no question as to the future of these ladies."—"Musical Herald."

"His writings have excited interest wherever the art of singing is faithfully studied; his works on the voice in relation to speech and song probably have a larger circulation in England and America than those of any other master. Naturally we expect that in the private instruction of such a master, tone-production will be explained upon strictly scientific principles."—"The Voice."

Highly appreciative notices of Mr. Behnke and his work appeared frequently in every English and Scotch paper of importance, and in the various musical, clerical and medical journals. The foreign press also, including "Music and the Drama," "The American Journal of the Medical Sciences," "The Cologne Gazette," French, Indian and Australian papers, all spoke of him and his work in terms of the highest praise, and pupils came to him from all parts of the globe.

FRANK V. ATWATER.

Interview with Ysaye.

BRUSSELS.

I CALLED on the great Belgian violinist, Ysaye, at his beautiful residence in this city to-day and was told by him that he had about decided to open with the following program at the Philharmonic concert where he makes his bow to an American public. The Third concerto of Saint-Saëns (B minor), some solo selections of Bach's and the Scotch "Fantaisie" of Bruch.

Ysaye leaves Havre for New York on November 3, and is delighted to get an opportunity to play on our side of the ocean. As I was calling on him the "luthier" was on hand to put a new sound post in a remarkable Joseph Guarnerius violin he will bring along to play upon. It comes from Genoa, where it had been used by a friend of Paganini, and was no doubt frequently played by the latter. Ysaye is exceedingly careful in every thing he says and will make no positive statements regarding the violin beyond what he absolutely knows. The instrument cost 30,000fr.

Ysaye is a somewhat smaller edition in face and figure of August Wilhelmj, but very much of the same type of a man. As a Belgian, having been born at Liège, he is more graceful and more readily approachable than Wilhelmj was at the time of the flood tide of his popularity. He is modest but tractable and seems to avoid notoriety. His large music room has all the rudiments of a museum.

He is at the head of the violin department at the Brussels Conservatory of Music, which is one of the great educational music institutions of Europe, occupying a large block in the heart of the city of Brussels. B.

Brussels.—The Théâtre de la Monnaie will open soon and the personnel of the opera will be as follows: Messrs. Cossira, Isouard, Seguin, Ghasne, Dinard and Gilibert; Mesdames Tanézy, Armand and Lejeune, who were there last season, and the newly engaged, Mlle. Simonnet, the tenor Bonnard, of Antwerp; the tenor Casset, of Gand; the basso Santein, of Lyons, and several débutantes of whom much is expected. It is the intention of the management to produce "Thais," "La Navarraise," "Manon," "Samson and Delila" and "Pagliacci."

Galilei.—An Italian paper relates that Verdi, before leaving Montecatini, where he spends annually his summers, had asked Prof. Carlo Fedeli to have copied for his account the autograph manuscript of Count Ugolino's song by Dante, set to music by Vincenzo Galilei, the father of the great Galileo Galilei. As it is well known, Vincenzo Galilei, who inculcated in his son the taste for mathematics, was at the same time an excellent musician. He played well the lute and viol, composed with taste, and wrote pieces for these two instruments. To him is partially due the creation of dramatic music, and the song of Count Ugolino from the "Divina Commedia" he sang with much success in the small musical circle which his friend the dilettante Giovanni Bardi had formed at Florence, and of which he was one of the most active members. Verdi is supposed to have in mind an opera of which Ugolino will be the foundation.

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Some Critical Points in the Appreciation of Music.

By EUSTACE J. BREAKSPEAR.

(Concluded.)

THE three main orders of musical, as well as of poetical, expression are, viz., the lyric, epic and dramatic.

The primitive and naïf expression of feeling in music is the lyrical. The epic or narrative style seems to be a distinct development in combination with words (poetry); while the dramatic, though it preserves its own specific principle, appears to comprise also the lyrical and epic forms. It must be well understood that we can only speak of the epic and dramatic principles, as exhibited in music, so long as the latter consorts with poetry. Many æsthetic writers have committed the mistake of categorizing the styles and forms of music, as they take them to be, indifferent to the fact that music in certain of these instances would fail to exhibit (away from the attached art) the supposed distinctions. Generally considered, this mistake lies at the bottom of many false appreciations of the art. We speak, for instance, of the "music of the ancients," or of this or that "period," and make our evaluations of the same without sufficiently noting the relative share of poetry or any other accompanying art in the total result. Studied grammatically, the music is the same in either case; but studied æsthetically, it makes all the difference in the world."

THE IDEAL ELEMENT.

Hand says that "Painting and music both start with the characteristic order of the beautiful. The former in religious pictures, charged with special meaning; the latter, in the people's songs. They both end, however, by passing over into the allegorical and ideal—here, into the allegorical picture; there, into the ideal tone painting." This word "ideal," in common with so many other æsthetic terms, is variously comprehended and defined by æsthetic writers. We have it at times to denote the perfection or formal and general artistic beauties in a work; but mostly it is taken to refer to the transcendental, allegorical or supermundane significations of the work, thus being closely related to the sublime. It is partly confused with, or super-added to the purely artistic element of the work, partly set in contra-distinction to the "formal" attributes of the same. With Hand, the ideal constitutes the third order of the beautiful, after the formal and the characteristic. The fluctuating sense in which the word is employed by Hand, and others of his school, may be remarked in the following extract from the little book of Mr. Ernst Pauer, "The Beautiful in Music" (Novello Primers), which is professedly a digest of Hand's treatise:

"In ideal beauty each work of art reaches its climax, its highest point of perfection, and it is by means of ideal beauty that the composer is able to raise us above the sub-lunary sphere of actual life into the higher regions of the sublime."

We are here made a little uncertain whether the work receives its ideal quality from its artistic perfection, or from its power of raising us, &c. It is certain that a work of art may attain the highest pitch of artistic excellence in its own class, and yet be devoid altogether of sublimity or symbolic meaning.

Referring to Mozart's "Don Giovanni," Mr. Pauer says: "In real life he (i. e., the hero) would at best awaken in us a kind of amused curiosity not unmingled with contempt. 'Don Giovanni' is the typical portrayal under poetical conditions." In this sense we may take it that all art is more or less ideal. But this is hardly the same thing that we had been led to understand above by the "ideal"—as having relation to an allegorical or transcendental attribute, over and beyond the purely formal qualities of the work. The evasiveness of the term will at any rate be evident from this: "In Mozart's opera," Mr. Pauer continues, "he approaches us, and becomes not an example to be imitated or avoided, but simply the exponent of some very charming music. He is thus entirely an ideal creation." Surely, an illogical—or at any rate, inconsistent—conclusion!

The precise evaluation of the share of the symbolical element in art work—upon which what we understand as the ideal so largely depends—is one of the most difficult matters that the critic has to deal with. It is manifestly wrong (even if it were wholly possible) to detach the symbolical part from the "artistry" proper of an art work; to limit our critical survey to the mere craft evidences of the composition. On the other hand, it is equally true that no attached symbolism (however poetically conceived or elaborate) will at one for shortcomings in the specific handling, composition or general workings of the art. In any case it will be a nice question, how to preserve here the critical balance. It is a phase of the main difficulty indeed, which meets all art—the difficultyspringing out of that inevitable essential, dualistic principle—poetic essence or idea on the one hand, artistic presentment on the other.

Mr. Ruskin is of opinion that "any theory of æsthetic observations must be incomplete which does not give prominence to those more subtle and exhausted intellectual activities that are involved in the imaginative side of æsthetic appreciation."—"On the Symbolic Aspect of the

Beautiful.") In studying this question in respect to music it is only possible to view the art in its relation to poetry, words or ideas. What the symbolical element is in the pictorial arts is represented by the conventional ideal in word and tone combinations. Mr. Ruskin, in the above sentence, appears to our thinking too much of a Platonist; he does not sufficiently take into account the question of association of ideas. It is plain that a work may be ever so suggestive, and the artist's conception evidently fine and exalted, and yet—the positive artistic result poor. It is a valuable maxim in art that the artist can never claim credit or allowance on the score of his intentions alone; neither (do we add) can he enhance the æsthetic value of any elements of his work by simply associating the same with certain extra æsthetic ideas of whatever sort and importance.

THE ETHICAL QUESTION.

In the quaint terms of Luther: "Dame Music makes people more refined and apt; she is partly a disciplinarian and training mistress, rendering people more gentle and gracious, better liver and more rational."

Whatever "emotions" may be excited in art, it is very certain that there should be no ulterior end in view. But when the morale of art is so much insisted upon, then this æsthetic principle is apt to become obscured. Yet we are not supposed to maintain that art is not moral in its action and aspects. A thing may be "cathartic" in its operations; but the question may be put: How far is this thing cultivated for the sake of these cathartic properties? The difference is great between one who feels the refining influence of music, but who does not allow this consideration to interfere with his critical enjoyment, and one whose chief if not sole object in cultivating music is avowedly for the benefiting and bettering of his "moral" nature.

It is properly the same here with the cultivation of art as with that of nature. No one is so foolish, in view of the Falls of Niagara, as to be feeling his moral pulse, so to speak, all the time, while estimating the exact value of its cathartic influence. The latter—as exerted both by nature and art—is an underlying, hidden current, and the resultant effects are correspondingly subtle. They are not to be set down and catalogued, as some have attempted it; nor need we concern ourselves about them in any inquiry, such as the present, as to the elementary principles of the art.

The Ruskin theory that high art always implies high morality in the worker is one whose glaring evident contradictions must appear to everyone. The question must turn upon the exact idea attached here to the word "morality," and thus a conciliation of the theory with historical facts, upon a certain construction of the term (though different to the ordinary) may possibly be arrived at. But that "varying quantity" between the genius of the worker in art and his moral ego seems to defy the application of any rule. For in what one genius finds its "food" another will find its "poison"—its spiritual deterioration and ruin. Artists so frequently present in their lives such psychological enigmas, as to make impossible all narrow theories of art-morality. At times—unless the "automaton" theory be favored—it is extremely difficult to discover the spiritual link between the man and his work, so much they may outwardly contrast.

In speaking of "art and morals," then, we are dealing with subjects not (for us) co-ordinate. Art is certainly impressed with man's moral nature, and impresses in turn; but quâ art, it must be contemplated apart from the question of morals. But, as we hastened to explain above, those matters may very well be discussed in a more open field. The specific talent of the artist has a connection of a very mysterious sort with the entire ego of the artist; so that this question, we fear, unless checked, would broaden out into psychological as well as social and historical problems.

LOGICAL CONTINUITY AND CONTRAST.

With respect to the question of "logical continuity" and "architectural contrast" in the sonata and other classic forms—upon which there reigns generally still great

uncertainty—there is considerable light to be obtained by carefully studying and comparing the methods of classical writers belonging to entirely distinct periods in the instrumental development of the art. We see, for example, how in Haydn's sonatas that antithetical contrast of the two "subjects" is as yet but in process of becoming known. In the work of certain present day writers, on the contrary, we are apt to get these subjects entirely unrelated—neither inner nor formal correspondence being exhibited at all; the apparent aim of the composer indeed having been to secure the exact opposite.

Viewed solely as a piece of formal construction, nothing certainly might seem to urge against the most vivid contrast in this way. It depends, however, upon the settlement of the question, whether the music is to be admitted as the possible outcome—or representation—of a distinct and logical consecutive series of æsthetic modes of feeling. If this is to be, we see at once the inadmissibility of these artificially opposed "masses," as we have termed them. Here then enters the problem: How to secure the beauties of formal contrast, while suffering no contravention of musical logic. But, as Mr. Sully has pointed out, even violent transitions in music, which might seem to lack all explanation in the absence of words, yet require a certain rationale when we recall how unmotivated (or apparently so) at times are the subtle changes in our own consciousness from one mood to another.

The same writer to whom we are indebted for several valuable suggestions—Küster—may be referred to on this subject. He says:

"According to psychological laws, an energetic feeling may properly resolve itself into a soft and melting one, as well as vice versa; only, in the latter case, the energetic feeling will always undergo that mitigation which is necessary to the harmonious balance of both."

And further on he makes the following very important statement:

"The more the sonata form is to be regarded as the production of art the more care must be taken toward securing that musical naturalness in the themes which speak directly to the heart. Next to their rhythmical articulation, this resides principally in the singleness of the same, and is referable to those melodic laws which have been dictated to art by the human race. On the other hand, we must also expect to find in the sonata a complete exhibition of instrumental play (Instrumentenspiels). But so long, now, the inner necessity and musico-logical consequence is wanting hitherto, the form—despite the existence of the song element and of all characteristic importance in the themes—is not perfectly enunciated. Finally, we have also to consider the mutual correspondence of the different themes. This may not be a mere external one—as when the one theme is simply inverted to fit the other contrapuntally (though this may have its appreciable value at times), or when there has only taken place a scientifically contrived transposition of the one into the other; but they must have a superior unity in common, by which at least their process of evolution can be explained. This spiritual bond usually exists only when the composer has been so lifted up, by the creative power, to a height of inspiration for this idea that the subject is presented to his mind simultaneously with its metamorphoses or antithesis, even though but dimly and in its elementary germs. This inspiration must likewise, to a certain degree, be conveyed to the listener, so that unity in the diverse, easily manifests itself in the warmth and vivacity of his resultant impression."

There is a difference, too, between mere change of musical motive and æsthetic transition: the former does not necessarily imply the latter. We recognize, while saying this, the impossibility of dissociating form and spirit in music, absolutely; or of altering the one without affecting the other. But there may be some considerable degree of formal contrast, the general "feeling" of the piece remaining yet unique; just as, on the other hand, the subjects, formally considered, may remain on the whole the same, or very nearly, in general outward character, though a certain thematic development—and, along therewith, a certain psychical transmutation—may all the time be carried on.—London "Musical Opinion."

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BRITISH OFFICE OF THE MUSICAL COURIER,
LONDON, 15 Argyll street, W., August 14, 1894.

MISS LILLIAN RUSSELL opens a season of comic opera under the management of Abbey and Grau at the Lyceum Theatre on September 8. The work selected is Messrs. Brandon Thomas and Jakowski's new work, "The Queen of Brilliants." The company engaged includes Arthur Williams, John Le Hay, Avon Saxon, W. H. Denny, Compton Coult, Fred. Wright and Miss Lizzie Ruggles, a thoroughly good cast and arguing well for the success of the venture.

Miss Nancy MacIntosh is back from her visit to America, and hard at work on the rehearsals of the new opera that will be brought out at the Prince of Wales Theatre next month.

"Little Jack Sheppard" filled the boards at the Gaiety Theatre on Saturday night and drew a crowded house, thus keeping up the record that this theatre has enjoyed since Mr. George Edwards opened it some nine years ago with this same burlesque-operatic-melodrama. Messrs. Stephen's and Yardley's piece proved as popular as before, with the new songs and concerted pieces so skilfully composed and introduced for the principal performers by that veteran interlocutor Mr. Meyer Lutz.

A spirited discussion is just now going through the press giving the pros and cons of the capabilities of English composers to write band music suitable for the programs of the many bands that play in the open air the larger part of the year. It is admitted that their programs do not include but a very small per cent. of selections from native composers. This state of affairs is not satisfactory, as there are undoubtedly several men who have all the qualifications to write and orchestrate music that would be popular with bandmasters and the public. It has been contended that the publishers would not offer terms enough to make it any object, as they can so easily get "pot-pourris" of foreign music—for example, a number would be made up out of several selections from some opera, thus producing a highly spiced production that spoils the public for many of the good works written especially for this class of performance. No doubt one thing will be gained by this discussion, and that is increased activity in this line of work by the younger composers who have been educated at the various schools of music. Let us hope that some original and acceptable compositions will be forthcoming that will not have to bear the stamp "Made in Germany."

Miss Evangeline Florence.

This charming singer might well be called an American nightingale. Her upper notes are particularly bird-like, and she has literally sung her way into public favor in England. Something of her popularity may be gauged when we learn that she is already engaged for over forty appearances during the coming autumn and early winter. I learn from a contemporary that she is to marry a Scotchman, now resident in New York, the last of next month, and after the American Festival she will go to Gotham, and in due course change her name for better or worse. After the honeymoon she intends to settle in London.

In this connection I will give a brief sketch of her career up to the present. Miss Florence was born in Cambridge, Mass., of musical parents; her three brothers and sisters were also musical. Like most musicians her budding talents early asserted themselves, and at the age of thirteen she found herself the soprano in a quartet in one of the suburban churches. At eighteen she took the title rôle in the opera, "Martha," when she was well supported by a good cast, chorus and orchestra, and made a grand success of it.

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One promotion after another came in her church work until she received an appointment to a church in Worcester, Mass., which had one of the best choirs in the State. Here she became very popular, making many friends, and it was amid every expression of regret that she left this excellent position to come abroad.

Her teacher at home was Mrs. Edna Hall, the well-known professor of Boston, with whom she studied some four years. Miss Florence came to England in April, 1892, and immediately sang at a concert under the direction of Mr. Daniel Mayer. Several concert-givers heard her, and she was at once booked for a number of appearances, and, these leading to more engagements, she has been kept busy up to the present time.

Her first great success perhaps was at the National Eisteddfod at Rhyl in September, 1893. She has also sung at nearly all the larger provincial towns, and at leading concerts in London.

Her masters here have been, first, Mr. Henschell, and after he became so busy with his orchestras she changed to Mr. Blume, with whom she finds it advantageous to continue.

The musical world would miss Miss Florence were she to retire now, but I understand that she will continue singing after her marriage, thus adding to her already enviable reputation.

F. V. ATWATER.

The Lesson of Bayreuth.

IT is with certain diffidence that one approaches the criticism of Wagner's music dramas as performed at Bayreuth, because it is so evident that reverent attention and care are bestowed upon their performance, and these qualities are not common to most operatic representations. At no opera house except the Paris Opéra will you find the chorus act with so much intelligence, and it is but an empty task to seek elsewhere for such perfect ensemble. You have at Bayreuth an orchestra which speaks with the most varied expression and is conducted by men who know Wagner's scores by heart and understand them, too, and no trouble is spared in the matter of rehearsals to make the performance as perfect as possible. The scenery, too, though not by any means extraordinarily beautiful nor designed with the most unimpeachable taste, is passably good and is certainly better than the mounting which Wagner's operas have generally received in London, although it cannot be compared in many ways to the scenery to which Mr. Irving has accustomed us at the Lyceum. Still it is quite adequate, and imagination can supply that which is wanting. So far the performances at Bayreuth may be termed "model." But in another and very important respect they are not so.

Your Wagnerian is ever ready to proclaim his belief that the ensemble of a representation is the main thing, and that though it would be desirable to have good singers in the principal rôles it is not so absolutely necessary as that the performance as a whole should realize the dramatic intentions of the composer. This view was supported by Wagner himself, who when it came to the question between a man who could sing and act ill and another who could act well and sing but ill chose the latter. But doubtless Wagner was considerably impelled to this view by his intense dislike of the conventionalities which great singers had introduced on the operatic stage; it was, as it were, a reaction against the apotheosis of the vocalist. As a matter of aesthetics one is inclined, of course, to agree with Wagner and Wagnerians, but in practice, strange to say, one finds all one's cut and dried aesthetics but as so much dust in the mouth. The ideal of course would be that a singer should be a fine actor and a fine vocalist, and that he should look the part; this ideal, it is needless to say, is almost impossible to attain. One is therefore brought face to face with the question, Are the composer's intentions best realized by a good and expressive singer who is not first of all an actor, or by an actor who is secondarily a singer?

These two instances are, of course, extreme, but they serve to define the two points of view. As a matter of fact it is absolutely necessary that singers in Wagner's music dramas should first of all be good musicians and afterward good actors. The result is seen at Bayreuth, where you have artists who have not much voice but are good musicians and decent actors. It is presumed by certain Wagnerians that with such singers and an almost perfect stage

management and orchestra you can get nearer to the realization of the ideas of a composer than by a performance in which the representatives of the principal characters are excellent, the ensemble poor, and the orchestra fairly good. Now one point always seems to be left out of account, viz., that the medium of expression of a music drama is not gesture and word-speech, but gesture and tone-speech or, to drop Wagnerian phraseology, music.

If the medium of expression of Wagner's dramas were ordinary speech, we should insist on the words being spoken well with proper accent and meaning, and not mumbled in a slovenly way. And the same remark applies to the vocal music of his dramas. The dramatic meaning and beauty of the music cannot be rendered unless the singer can actually sing the intervals perfectly in tune, and the more sympathetic the quality of his voice the more will the power of the music touch us. Any artist who cannot do justice to the beauty of Wagner's music, who sings out of tune, or who has a hard unsympathetic voice, cannot be said to realize the composer's intentions.

Who of London amateurs can pretend to have ever heard "Tristan's" music really sung? The wonderfully subtle, melodic phrases with which the score abounds, have they ever been adequately interpreted? And if they have not been, who can affirm that Wagner's masterpiece has received a proper interpretation? No amount of smoothness in the stage management, naturalness in the acting of the minor parts or beauty of scenery can take the place of a splendid interpretation of the vocal and orchestral music, which after all are the soul of music drama.

If these be taken away one has only the drama of gesture and the stage pictures left. Great stress is laid on the ideas contained in Wagner's works, but it should not be forgotten that ideas alone do not make a work of art; it is the expression of these ideas that we admire, and how, if their expression be ill interpreted, are we to understand the ideas in their full beauty? To put the matter briefly, are the scenery and the ensemble of a music drama the most important factors? Are not rather the vocal and orchestral music the very body into which the composer breathes the soul of his ideas? Should not the perfection of these, then, be the first object of consideration? At Bayreuth the orchestra is well taken care of, but, probably from financial reasons, it seems almost impossible to get good singers, with the exception of two or three, to take the principal rôles.

While this remains a fact it cannot be held that the Bayreuth performances approach anything like perfection. Indeed we will almost go so far as to affirm that, if it were not for the ruthless "cuts," you could obtain a better idea of "Die Meistersinger," for instance, by hearing it as it was performed on Monday by MM. Jean de Reszke, Plançon and Ancona and Madame Eames than if you went to Bayreuth and heard it sung by very much inferior singers but with rather better acting—not of the principals but of the chorus. You at any rate heard the soul of the work on Monday if the details were not perfection. Of course the amalgam of good singing and the Bayreuth stage management is a thing to be desired, and we do not see why, in time, this should not take place.

There are other considerations, such as the absence of "cuts," &c., in which Bayreuth stands supreme, but until Wagner's music is properly sung there it is impossible, for reasons which we have already given, to point to the performances as perfect realizations of the composer's works. At the same time it would be idle to deny the immense good work which has been done by the reverent and careful performances at Bayreuth, and for this alone we hope the Festivals will be continued until there is no further need for them.—*Musical Standard.*

A Death.—The Signora Veronica Graziella Brambilla, whose death is announced from Milan, is understood to be a niece of the famous Marietta Brambilla, the contralto who delighted opera goers half a century ago, and of whom a certain Cardinal said: "She has the finest eyes, the sweetest voice, and the best disposition in the world; and if she is discovered to possess any other merit the safety of the Catholic Church will require her excommunication." Of the Brambillas there were five sisters, all of them popular Italian operatic artists in their day. Teresina, a daughter of the third sister, married the composer Ponchielli.—*London Daily News.*

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Orchestra and all Wind Instruments, September 8th, from 2 to 4 P. M.

Composition (Dr. Dvorak's Class), November 1st, from 9 to 12 A. M. and 2 to 5 P. M.



DR. AND MRS. GERRIT SMITH are now at Cazenovia, N. Y., where they gave one of their charming organ and vocal recitals on August 16 at the Presbyterian Church. The audience refrained from applause, but only because silence was emphatically requested on the program. Mrs. Smith is teaching and sailing, and Dr. Smith is working on his cantata and playing tennis. They expect to be in New York in a few days for the season.

Miss Marguerite Hall, the contralto, who made such a favorable impression here last winter, has just been engaged at the South Church, Rev. Dr. Roderick Terry's, in place of Mrs. Clara Poole King, who will remain abroad indefinitely. She will reside in New York, and will begin her duties at the South Church on October 6.

Reinhold Herman will return from Europe the latter part of November, and will give most of his time to coaching artists in oratorio, opera and general good style in singing. Anyone contemplating a course of study under his instruction can learn particulars at the New York Musical Exchange, 18 East Twenty-second street.

George Whelpton, musical director of the Lafayette Street Church choir, Buffalo, was in Gotham last week hearing sopranos, with a view to engaging a soloist for his choir.

John Lund, conductor of the Orpheus Club of Buffalo, has been leading an orchestra at Saratoga Springs this summer.

Harrison Millard, the composer, and his daughter Miss Marie Millard, the well-known soprano, sailed for Europe early in August, and will return October 7. They will spend the time mostly in London and Paris, and Miss Millard will study a while with Madame De la Grange.

Joseph Mischka, conductor of the Liedertafel of Buffalo, has recently been appointed superintendent of music in the public schools of that city.

Miss Alice Beauvet, the charming soprano, has left the Fox Opera Company and signed as prima donna with Thatcher's "About Gotham" Company.

Mr. and Mrs. Regnar Kiddé gave a pleasant musical last evening at Castleton Hotel, St. George, Staten Island, assisted by George F. Bauer, accompanist. A feature of the evening consisted of recitations by Mrs. Kiddé, which were most artistically given. Her contralto voice was especially suited to a number of creole songs. Mr. Kiddé gave a fine interpretation of some of Max Spicker's songs, and also rendered some chansons by Chaminade very beautifully.

Dr. E. S. Kimball, the well-known vocal instructor of Baltimore, arrived from Europe August 19. He went abroad simply for the voyage this time, and intended to be on English soil but two days; but some friends quietly went to the steamship office and postponed his return trip one week. The doctor may settle in Gotham soon, and there is always room here for such as he.

Miss Maud Welch, the pretty contralto of Dr. Behrends' church, Brooklyn, is summing at Black Rock, Conn., as the guest of Mrs. Calvin E. Hull, of Brooklyn.

Theodore Peet, who has been substituting at the South Church for Gerrit Smith this summer, is now doing similar work for Charles T. Howell at the Fourth Presbyterian Church, West End avenue and Ninety-first street.

Miss Selma Rothstein has recently returned from Richmond, Va., where she sung most successfully with the Mozart Association. She is now going to Stamford for a short rest.

The Rev. and Mrs. Robert B. Clark, of Goshen, N. Y., are sojourning at Indian Lake. Mr. Clark is the conductor of the Goshen music festivals.

Dr. S. N. Penfield's "Summer Reverie" was played last Thursday by Sousa's Band and was well received.

Edward J. Groebel has been substituting this summer for Dr. Penfield at the organ of the Broadway Tabernacle.

Miss Jessamine Hallenbeck, the popular soprano, is taking a brief outing at New Marlboro, Mass. She gave a successful concert on August 14 at the New Marlboro Inn, assisted by Miss Marion Simms, contralto, and C. Thomas, tenor. The following evening Miss Hallenbeck sung at an organ recital in great Barrington, given by the famous S. P. Warren, of New York.

H. R. Humphries, the well-known vocal teacher, tenor and leader of the Banks' Glee Club, is spending the summer at "Hillcrest," New Canaan, Conn., where he bought a beautiful place a year ago.

John P. Lawrence, organist of St. Matthew's R. C.

Church, Washington, D. C., has been spending the summer with his relatives at Cottage Park, Winthrop, Mass. After visiting friends at Riverdale, N. Y., he has just returned to the Federal capital. While at Winthrop he appeared in public twice as a solo pianist, and made the acquaintance of S. B. Whitney, the eminent Boston organist, who took Mr. Lawrence to his organ at the Church of the Advent and heard him play.

A grand concert was given last Friday evening at Gibson Hall, Phelps, N. Y., by John Francis Gilder, the composer-pianist, assisted by Mr. and Mrs. William H. Lee, baritone and contralto, and Master Charles Meehan, the wonderful boy soprano, soloist of St. George's Church, New York. It was a truly magnificent program, most artistically rendered. Among the selections played by Mr. Gilder were six of his own compositions, which were most enthusiastically received.

The Union Choral Society, of Mamaroneck, N. Y., a new organization conducted by H. R. Humphries, of New York, gave a fine summer night festival on the lawn of the Methodist Episcopal Church in that town on the evening of August 2, assisted by Hubert Arnold, violinist; W. F. Spencer, baritone, and Emil Levy, accompanist. The society contains forty-four sopranos, twenty-one altos, twenty-three tenors and ten basses. John E. West's cantata, "Seed Time and Harvest," is in preparation for the next concert. The officers of the society are Bradford Rhodes, president; Spencer H. Cone, Jr., secretary, and Willam E. Lyon, Jr., treasurer.

The Spring House, Richfield Springs, has rejoiced this summer in a series of matinee musicals and evening concerts under the management of Purdon Robinson, the popular baritone. Mr. Robinson has been assisted by Miss Jennie Dutton, soprano; Barclay Dunham, tenor; G. B. Van Santvoord, flutist; Charles L'Orage, violinist; Miss Eva M. Clarke, accompanist, the Spring House orchestra and other talent of like merit.

The engagement is announced of Miss Blanche Taylor, the prominent soprano, to Charles Gregg Dumont, of St. James place, Brooklyn. They are at present at the Edgewood Club, Alexandria Bay, Thousand Islands, with Mrs. Will E. Taylor and Mr. Dumont's family. We most cordially congratulate Miss Taylor on the good news.

Will E. Taylor has returned to town after a pleasant fortnight's vacation at Saratoga Springs.

One of the features of the Saratoga season has been the delightful singing of Mrs. Walter Henry, soprano, a pupil of Errani. She is the soloist at the Washington Street Methodist Church, Saratoga, and is a great favorite in social and artistic circles.

A pleasant musical was recently given at the Huestis House, Saratoga, by Mr. and Mrs. Gerald Jerome. The artists were Mrs. Walter Henry, soprano; Gerald Jerome, tenor, and Will E. Taylor, organist and pianist. Mr. Jerome, formerly of the Marie Tempest Opera Company, has just been engaged as leading tenor for next season with Chicago Opera Company, and will leave very soon for rehearsals in that city.

Miss Minnie Kellogg, who used to be the solo contralto of St. Ignatius' Church, has been studying music in Paris under Signor Vianesi, Mme. Leonard and Mme. Delaquerriere de Minamont, and recently sang at the house of Lady Jeune in London. The "Court Journal" says of her: "Miss Kellogg gives promise of gaining in a very short time a prominent position in this country, and those who have had the opportunity of hearing her will indorse the judgment of Signor Vianesi, who persuaded her to leave New York in order to follow in Europe a profession for success in which she possesses many rare gifts."

Musical Items.

Fannie Bloomfield to Sail.—Fannie Bloomfield-Zeisler, the piano virtuoso, is in the city to-day, and sails to-morrow on the Normannia for Europe, where she will appear in concert in Germany, France, England, Austria, Hungary, and perhaps Italy, under the direction of Hermann Wolff.

Marie Louise Bailey.—Marie Louise Bailey will make her American debut at Music Hall October 30, in conjunction with the Damrosch Orchestra.

Ellen Beach Yaw.—Miss Ellen Beach Yaw returned to New York last Thursday. She has been spending several weeks in Newport, and sang at a number of musicales. Miss Yaw was in great demand socially, and on her departure was escorted to the boat by a large contingent of her admirers.

A Successful Pupil.—The following is an extract from a letter just received from Miss Silvie Riette pupil, of Mme. Florenza d'Arona, who it will be remembered went to Europe in June to concertize through Germany. She says: "Every day I realize more and more what I have learned from you the past year, my dear Mme. d'Arona, and daily I grow more grateful to you. My friends in Carlsruhe were more than amazed. The very ones who four years ago saw no promise in my voice are those who now urge me to go into grand opera. They will not believe I have only studied one year with you, notwithstanding I usually tell the truth. Dear madame, I could write for a week without eating, drinking or sleeping, and even then I could

not express my gratitude to you." Miss Riette will return to continue her studies with Mme. d'Arona, who predicts for her a great future.

Edmund J. Myer.—Edmund J. Myer has had a very successful season at his summer school of music at Round Lake, N. Y., about forty pupils being in attendance from many different States. Round Lake is fast gaining a reputation as a musical centre. The musical season has just closed with a concert by the School of Music in the great auditorium. The principal soloists were: A. Hobart Smock, tenore robusto, New York; Hilda Clark, soprano, New York; Beulah Harris, soprano, Sedalia, Mo.; Anna Taylor James, contralto, New York; Winifred Williams, contralto, Brooklyn; Cara E. Luer, pianist, Elmira, N. Y., and others.

Mr. Myer will reopen his studio at 36 East Twenty-third street October 1.

News from Germany.

MRS. ALMA POWELL, of Brooklyn, N. Y., pupil of Mme. Anna Lankow, with whom she is at present in Germany, has been engaged for the Opera at Frankfurt-on-the-Main by Director Emil Claar to sing during the season of 1895-96 first coloratur parts. This is a great triumph for her teacher and is another evidence that America can supply the voices for European opera houses.

At Bayreuth during the last week of this year's performances, which closed with "Parsifal" on August 10: Chas. Lamoureux and G. Sbriglia, Paris; Otto Sutro, Baltimore; Hermann Wolff, Berlin; Eugen d'Albert; Maurice Grau and family; James A. Douglas, Elmira; Ashton Ellis, London, and Marc A. Blumenberg, THE MUSICAL COURIER, New York.

Zoltan Doeme sang "Parsifal" for the first time on August 15, with Maltzen as "Kundry," Reichmann as "Amfortas," and Grengg as "Gurnemanz," and made a favorable impression, receiving the most flattering encomiums from Frau Cosima Wagner and young Siegfried Wagner.

Lillian Nordica, whose triumphs at Bayreuth are now well known throughout the musical world, will remain during September at Lucerne, Switzerland, and in case she does not sing with Abbey & Grau's Company, she will appear in opera in German cities.

Maurice Grau is at Carlsbad, and remains there until September 10, when he returns to Paris.

Scalchi will be one of the quartet of singers in the Melba Concert Company.

A season of performances may be given at Bayreuth in 1895.

Sibyl Sanderson to Wed.—Miss Sibyl Sanderson has formally announced her intention to marry Antonio Terry, son of the late Don Tomas Terry, of Cuba and New York, as soon as the pending divorce suit brought by Mrs. Terry frees him from his present ties.

Mr. and Mrs. Terry have now lived apart, but the divorce suit was only filed on August 3. Mrs. Terry was Grace Dutton, of New York, and her husband was one of three or four heirs to Don Tomas fortune of many millions. His sister is the wife of Baron Blanc, long Italian Minister to Washington, and now Finance Minister of the Crispi Government.

The marriage of his brother, Juan A. Terry, to the wife of Bullard, the bank burglar, was the sensation of the day in New York some eight years ago. She recently died, having, with her little daughter, inherited about \$4,000,000 from her husband.

Mrs. Antonio Terry has lived in Paris with her daughter since the separation, as also has her husband. At her apartments in Rue La Pérouse to-day she said she would consent to a quiet divorce if proper settlements were made upon herself and her daughter. She names two correspondents in the suit. The next hearing is set for August 31.

Miss Sanderson has been spending her vacation in Switzerland and on the French seacoast, and will be in Paris but a short time before sailing for America. If the divorce suit is concluded she says that she will marry Mr. Terry before leaving for her New York engagement.—"World."

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MALPEQUE, P. E. I., August 21, 1894.

THERE is little music in Malpeque. Perhaps it is out of season, like lobsters and oysters, for which, however, this coast is famous. The Presbyterian church is flourishing, but there is no organ in the building because two white headed pillars of the society object. There is a piano in this farm house, but it serves as a table, and it is covered with lamps, newspapers, books. There is a little pile of sheet music, and I found with pleasure that masterpiece in its way, "Boarding School Life, Its Lights and Shades, a Descriptive Potpourri," by Ch. Grobe, op. 980. Since my arrival here I have not heard the sound of musical instrument or human voice in song. The Bettina, who milks the cows and serves as mascot to the place, does not indulge herself in carols, ballads or roundelays.

I regret to say that thus far I have been unable to find any collection of folk-songs with tunes which might provoke the creation of a symphony. Prince Edward Island is not without poets, however. Witness "The Island Minstrel," a collection of some of the poetical writings of John Le Page, formerly third master of the Central Academy. In the second volume there is an acrostic with the title "Abraham Lincoln, President, Assassinated by Booth," and here are the first lines of the opening poem "Licentia Vatum":

There is a rumor that the Prince of Wales
Is just about to leave the English sod,
Intent while summer in the North prevails
To see his Mother's Colonies abroad.

The Raconteur asked me to say something about the club described some time ago in the Boston "Saturday Evening Gazette"—the club made up of decadents and symbolists who read in turn mystical or erotic verses to the music of muted cellos and in the yellow light that comes from antique cressets. I can give no information, for I know nothing about the said club. There may be such meetings, attended by rising young Jacobites, daring young publishers, amateurs of rugs and wall paper, but I have never been honored with an invitation, oral, or written on the skin of a virgin blonde. At the same time, as Oscar Wilde once remarked cautiously about the Communists, "God knows I am with them in some things." I certainly am with the members in their protest—that is, if there be such a club—against the fetich of an alleged great name in any art. With them I prefer Chapman's Homer to Bryant's or Derby's. With them I prefer such a poem as "The Haunted Palace" to the complete works of Wordsworth. And to me the life of Heliogabalus, by Aelius Lampridius, is of infinitely greater consequence than is the history of the United States by the late Mr. Bancroft.

You spoke the other day of Walter Pater. Do you remember his description of Leonardo's "Gioconda"? "She is older than the rocks among which she sits; like the vampire, she has been dead many times and learned the secrets of the grave; and has been a diver in deep seas and keeps their fallen day about her, and trafficked for strange webs with Eastern merchants, and, as Leda, was the mother of Helen of Troy, and, as Saint Anne, the mother of Mary; and all this has been to her but as the sound of lyres and flutes, and lives only in the delicacy with which it has molded the changing lineaments and tinged the eyelids and the hands."

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When you read such prose you understand the sentence of George Moore concerning Pater's "Marius the Epicurean": "This book was the first in English prose I had come across that procured for me any genuine pleasure in the language itself, in the combination of words for silver or gold chime and unconventional cadence, and for all those lurking half-meanings and that evanescent suggestion, like the odor of dead roses, that words retain to the last of other times and elder usage."

Now here is a singular thing about Moore. When he wrote his delightfully irritating "Confessions of a Young Man," he remembered the phrase of Baudelaire; that a vocabulary is a palette. He reveled in splashes of color, in nerve-exciting or nerve-soothing tints and tones. When he wrote "Esther Waters" he used a dull gray. Adjectives delayed him. Conjunctions seemed superfluous. There was no time to hint, to suggest.

I have just finished "Le Comique en Musique," by Emmanuel Briard. The book is a volume of 125 pages, published in Nancy, 1884.

Briard first considers joy and laughter, and then analyses the comic.

"Vital force produced in excess will manifest itself, not in the interior and in the regular play of the wheel-work of the organization, but in exterior movements—as cries, leaps, gestures, gambols, faces. Laughter is one of these safety valves."

Then why should not laughter also be a safety-valve for indignation aroused by the stupidity of a comic opera? If there were no laughter in such a case the hearer would possibly break the furniture or tear an usher limb from limb. Surely the laughter heard at many comic operas is the safety-valve for indignation or despair, and the very badness of the work is paradoxically the cause of the apparent popular approval that beats triumphantly upon the drum of the manager's ear.

Briard investigates the cause of the laughter that follows "the common accident of a person who is skating and falls, legs in air, without serious injury." The fall is well known to all lovers of "American comic opera," and never fails to produce uproarious merriment, whether the victim slips or is knocked down by a fellow comedian. (So, too, the word "damn" or the drinking out of a bottle causes invariably a stray deacon in an audience to beat his sides and snatch a fearful joy.) Whence comes this joy? asks Briard. Not because we see another's misfortune which we dread. Not because the victim escaped without injury. It is because "laughter is a protest against an irregularity, an exception, an anomaly." A man should not appear in the ordinary walks of life with his legs in the air. Therefore there is laughter when he falls. Eleven pages are devoted to the discussion of this problem, and thus the author rambles on, talking of the accidentally comic in music, the accidentally comic in performance, the comic result of the repetition of an accident, the difficulty of judging accurately a foreign work, the sterility of imitation of comic sounds and noises, the intentionally comic in musical ideas, the difficulty of caricature in music, anachronism and exoticism as sources of comic music, the lack of sympathy between rillery and music, the union of poetry and music, the slaughter of the comic by romanticism, the origin of opéra comique and the vaudeville; and not until the 11th page does the author speak of the operetta. It may be thought that Briard, like the Walrus and the Carpenter, speaks of many things, as to whether "pigs have wings;" but he is always entertaining and many of his reflections are shrewd and sane.

To Briard the opéra comique is a "genre faux, artificiel, artistique, caractérisé par l'intervention non justifiée de la musique au milieu d'une comédie." He claims that the first French opéra comique was a comedy by Molière; that it is in reality a comedy in which the music plays a secondary rôle. "Take 'Jean de Paris,' 'Les Diamants de la Couronne'; the chief interest is in the piece, in the subject, which is too interesting to allow the spectator to occupy himself seriously with the music. This music is in short an hors d'œuvre, and the scenes which they accompany are practically only 'divertissements,' as in the time of Molière. * * * The music seizes the most ab-

surd pretext to intervene brusquely and impertinently. The composer wishes to introduce a cradle-song or a popular tune. He obliges the poet to say to one of his characters: 'And, as my nurse used to say,' or, 'As a song of my country has it,' and the interlocutor changes his thought immediately. 'Let us hear the song of the nurse; let us hear the folk-song!' And the chorus, if there be one, sings with profound conviction, 'Let us hear the song of your country.' * * * I may be serious and a musician, and yet the appearance of a morceau right in the middle of a fine scene bores me to death, distracts me, and I long to say to the composer, 'Hurry up, for I wish to see the rest of the piece.'"

In speaking of Offenbach, Briard describes him as "a musician of bad taste, if you please, of an inferior rank, but a musician from head to foot, a musician always and first of all, of far greater temperament than Auber and Adam, who may be preferred on account of the genre of their music." After the reign of Offenbach and Hervé there was a banishment of extravagance as well as of fantasy, and a return to sentiment and sense. Lecocq thus turned little by little the operetta toward opéra comique, to the great advantage of good taste and perhaps decency, but with a loss of the savory salt, and to the detriment of originality and above all unity. The unheard of success of 'La Fille de Madame Angot' can be explained only by this triumphant return to subjects and tone truly French. * * * As in the old fashioned opéra comique, music in the modern operetta tends to subordination of self to the libretto; it is distinguished by esprit, light and easy grace, and by qualities literary rather than musical. Compared with the music of Offenbach, this music of close kin to old fashioned French music has more distinction and less temperament. It is the image of a people whose prominent natural characteristics have been effaced by the politeness which is the result of society."

Briard utters a doleful note as he nears the end. "Not only in music but in all the arts the extraordinary, the accidental, the ugly and the monstrous no longer excite a protest. The realistic school does not exhibit ugliness to cause laughter or horror, but to make ugliness loved. * * * Adieu the youthful freshness of good sense, which made us as children burst with laughter at everything uncommon." Then of course he whacks Zola lustily, and the reader gathers that if there is no operetta in the future, the fault must be laid at the door of the historian of the Rougon Macquart people.

In his preface to "Les Rapports de la Musique et de la Poésie," Jules Combarieu bewails the lack in France of certain things pertaining to music.

"We have," he says, "no review of a scientific character, such as the one published in Leipzig under the direction of Messrs. Chrysander, Spitta and Adler. We have not the habit of analysing thematically the operas and the symphonies in reviews, and showing clearly their structure by abundant citations, introducing as many musical quotations as possible; we have no history of music written broadly; we have no dictionary after the manner of Mendel's."

Now these wants are not perhaps real to any country. The review mentioned is a ponderous affair, and the thematically illustrated review of an opera or a symphony does not necessarily make for musical righteousness. But if such works as Briard's book are not written in English, they might at least be translated into English; and yet how many American publishers would dare to undertake the task of bringing them before the great English speaking musical public of this country? The publisher would at once say: "There's no money in such a book."

Perhaps the most humiliating thing in the scanty history of musical literature in the United States is the fact that Mr. Thayer's Life of Beethoven—as yet, unfortunately, unfinished—is published only in German and by a German.

Why would not a volume of essays carefully chosen from the pungent and healthy writings of Heinrich Dorn be of

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interest to many who now only know him as the teacher of Schumann?

There's the autobiography of Dittersdorf, to which I have referred before this, a book that unites personal adventure with an admirable view of the conditions of musical life at his time. There's Lavoix's History of Instrumentation, an invaluable book, written by a Frenchman of most catholic spirit, and the book is now hard to find, even in Paris.

When a translation is made the original is apt to be a treatise on aesthetics—a stumbling block to musical interest, a bore to the amateur. If the translation is of a biography, chapters that would be of value to the student of musical history are often condensed, sometimes omitted.

* * *

There is no need, no pressing need, of a translation of Combarieu's book mentioned above. He talks very wisely, he is enamored of Westphal's theory, and he hammers away at Hanslick in a manner that would delight Mr. Finck, and he points derisive thumbs at Brunetiere for speaking of the "orchestration of lyric themes by Victor Hugo," and he knocks out Herbert Spencer in two rounds, and he calls attention to the fact that in Gounod's "Faust" a rapid scale played on the flute sympathizes with and accentuates a cry of hope uttered by "Siebel." And Combarieu also finds that in "Rheingold" the Rhine maidens question "Alberic" in descending intervals, because they are swimming near the surface of the water and "Alberic" is way down near the bed. And there are over 400 pages of all this. Combarieu writes like a professor of everything, even music.

* * *

From all these books does one fresh motive come? To have wrought out the theme of Don José is better than to have reconstructed the theory of acoustics. To be Dave Braham is more than to be Combarieu. Were Sir Thomas Browne now alive he would find quincunxes in "Sweet Marie."

* * *

Here is Combarieu, "Agrégé et docteur es lettres," wasting ten of his handsomely printed pages in abuse of Rossini's "Semiramide," with sample powder of the perruque. Now I know of no musician in these days who wishes to hear the opera. Not willingly would I hear it again, unless the mighty woman rose from the tomb and queened it for a night. But where's the author's sense of historical perspective? Why should he compare the old-fashioned opera with hyper modern works? Why draw up such a formal indictment against a corpse?

If Rossini were now on earth, concocting a new dish or coining an epigram, he would be the first to laugh at "Semiramide" and Jules Combarieu. PHILIP HALE.

Counterparts Among Poets and Composers.

I HAVE always grouped together in my mind Bach and Milton, Beethoven and Shakespeare, Mozart and Spenser, Schubert and Moore, Schumann and Shelley, Mendelssohn and Longfellow, Chopin and Tennyson, Liszt and Byron, Wagner and Victor Hugo.

Bach and Milton seem to me to occupy corresponding niches in the temples of Music and of Verse, because of the strong religious element in the personality of both, of their severe, involved, lengthy, sonorous, and dignified style of utterance; their mutual disdain of mere sentiment and the softer graces, and their fondness for works of large dimensions and serious import. Furthermore, because of the proneness of both to religious and churchly subjects, and the corresponding position which they occupy as veteran classics in their respective arts.

The analogy between Beethoven and Shakespeare is almost too obvious for remark. They are the twin giants of music and literature in their colossal and comprehensive powers, in the breadth and universality of their genius, and in the verdict of absolute superiority unanimously accorded them by all nations, all schools and all factions, both in the profession and by the public. They are like the pyramids of Egypt, they overtop all altitudes, cover more area and present a more enduring front to the "corroding effects of time" than aught else the world has known.

Mozart and Spenser resemble each other in their quaint and classic, yet native and sunshiny style, their abundance, almost excess of fancy, and their fondness for supernatural, though for the most part non-religious and non-mythological scenes, incidents and characters. Also in their habit of treating startling situations and nominally grievous catastrophes, without exciting any very profound subjective emotions in their readers and hearers. Not that they are flippant or superficial in character, far from it; but with them art was somewhat removed from humanity. With Spenser literature was not life, and with Mozart music was not emotion. We smile and are glad of heart because of them, but we are not thrilled; we are pensive or reflective, but we rarely weep and are never plunged into despair. There is a moral lesson, it is true, in the feats of the knights and ladies in the "Faery Queen," as also in the vicissitudes of that rather admirable scoundrel, Don Juan,

but it is not burned into us, as by a keener and crueler hand. Those who enjoy poetry and music, rather than feel it, love it, or learn from it, are always partial to Spenser and Mozart.

No artistic affinity is more marked than that of Schubert and Moore. They were both pre-eminently song writers. Both had a gift of spontaneous, happy, graceful development of a single thought in small compass. Both are melodious beyond compare, and both wrote with an ease, rapidity and versatility rarely matched in the annals of their arts. Moore is the most musical of poets, and Schubert, perhaps, the most poetic of musicians. One of Moore's life purposes was the collection of stray waifs of national airs and furnishing them with appropriate words. Likewise, one of Schubert's main services to art was the collection of brief lyric poems and setting them to suitable melodies. Each reached over into the sister art a friendly hand, and each, unawares, won his chief fame thereby. Moreover, though clinging by instinct and preference to the smaller, simpler and more unpretentious forms, each wrote one or two lengthy and well developed works, such as "Lallah Rookh," with Moore, and the "Wanderer Fantasy," with Schubert, which gloriously bear comparison with the masterpieces of their type, from the ablest writers in the larger forms.

Shelley has been called the poet's poet, and Schumann might as aptly be termed the musician's composer; because the subtle, fanciful, subjective character and the metaphysical tendency of the works of both require the keen insight and the fertile imagination of the artistic temperament to follow them in all their flights and catch the full significance of their suggestions. With both the instinct for form is weak, and the constructive faculty almost wanting. Ideas and figures are fine, profound and astute, but there is a lack of lucidity, brevity and force, as well as of logical development, in their expression. A few bits of melody by Schumann, such as the "Traumerei," and an occasional brief lyric by Shelley, like "The Skylark," have become well known and popular; but their works in the main are likely to be the last ever written to catch the public ear. They appeal the more strongly to the inner circle of initiates who are familiar spirits in the mystical realm whose language they speak. Where Shelley is the favorite poet, and Schumann the favorite composer, an unusually active fancy and subtle intellect are sure to be found.

Mendelssohn and Longfellow are alike in almost every feature. Both are in temperament objective and optimistic. Both are graceful, fluent, melodious, tender and thoughtful, without being ever strongly impassioned or really dramatic. Both display superior and well disciplined powers, nobility of sentiment, and ease and grace of manner. Perfect gentlemen and polished scholars, both avoid all radical and reformatory tendencies to such an extent as to lend a shade of conventionality to their artistic personality, as compared with the extreme romanticists of their day. Both have reached the public ear and heart as no other talent of equal magnitude has ever done. Many of the ballads, narrative poems, and shorter pieces by Longfellow, and the "Songs Without Words," by Mendelssohn, have become so familiar as to be almost hackneyed, even with the non-poetic and non-musical populace.

Chopin is beyond dispute the Tennyson of the piano. The same depth, warmth and delicacy of feeling vitalizing every line; the same polish, fineness of detail and symmetry of form; the same exquisitely refined, yet by no means effeminate temperament are seen in both. Each shows us fervent passion, beyond the ken of common men, without a touch of brutality; intense and vehement emotion, with never a hint of violence in its betrayal, expressed in dainty rhythmic numbers as polished and symmetrical as if that symmetry and polish were their only raison d'être. This similar trait leads often to a similar mistake in regard to both. Superficial observers, fixing their attention on the pre-eminent delicacy, tenderness, elegance and grace of their manner and matter, regard them as exponents of these qualities merely, and deny them broader, stronger, sterner characteristics. Never was a grosser wrong done true artists. No poet and no composer is more profound, passionate and intense than Tennyson and Chopin, and none so rarely pens a line that is devoid of genuine feeling as its legitimate origin. But the artist in each stood with quiet finger on the riotous pulses of emotion and forbade all utterance that was crude, chaotic and uncouth. Both had the heart of fire and tongue of gold. Tennyson wrote the model lyrics of his language and Chopin the model lyrics of his instrument for all posterity.

Edgar Poe said of Tennyson: "I call him and think him the noblest of poets, because the excitement which he induces is at all times the most ethereal, the most elevating and the most pure. No poet is so little of the earth, earthy." The same words might well be spoken of Chopin. Liszt and Byron were kindred spirits, both as men and artists. Among the serenest stars and planets that move majestically in harmony with heaven's first law, to the music of the spheres, they were like meteors or comets appearing above the horizon with dazzling brilliance, and darting to the zenith, through an erratic career, reaching a summit of fame and popularity attained during his life-

time by no other poet or musician, and setting at defiance all laws of art, of society, and of morals. Brilliance of style and character, haughty independence, impetuous passion, a matchless splendor of genius, a supreme contempt for the weaknesses of lesser mortals, combined with the warmest admiration for their peers, are the distinguishing attributes of both. Byron's devoted friendship for Moore and Shelley corresponds exactly to Liszt's feeling for Chopin and Wagner. Liszt himself recognized this affinity between himself and Byron. The English poet was for many years his model and favorite author; many of his scenes and poems he translated into tones, and his influence is marked in most of his earlier compositions. The works of both are remarkable for a fire and fury almost demoniac, alternating with a light and flippant grace, almost impish. Both understood a climax as few others have done and both had the dramatic element strongly developed. Both were lawless and dissolute, according to the world's verdict, yet scrupulous and refined to an extreme in certain respects. Each scandalized the world, repaid its censure with scorn, and saw it at his feet, and each left, like a meteor, a track of fire behind him, which still burns with a red and vivid, if not the purest lustre.

Wagner and Victor Hugo are the two Titans of our own century, having created more stir and ferment in the world of art and letters than any other writers, contemporary or previous. Each is the leading genius of his nation. They resemble each other in the pronounced originality of their genius, their virile energy and productivity and their colossal force. Of both, the rare and singular fact is true, that their productions all attain about the same level of merit. Most authors and most composers are known by one or a few sublime creations. I know of no others who have written an equal number of great works and none that are mediocre or feeble. They are also alike in the circumstance that while each has done fine work in a number of other departments, it is the dramatic element which forms the strongest feature of their artistic personality. Few French novels can compare with those of Victor Hugo, but it is the powers of the dramatist displayed in the plot, striking situations and characters, which constitute their chief merit; and in his writings for the stage he has far surpassed all that he has done as a novelist.

Likewise, while Wagner's orchestral works for the concert room would alone have made him a reputation, it is by his operas that he has made the world ring with his fame. Each had a sense of the dramatic and a mastery of its effects not even approached by any other artist. They bear, furthermore, a strong resemblance in their revolutionary character and tendencies. Both were born pioneers, innovators, reformers. Both headed a revolt against the reigning sovereigns and the established government of their respective arts, and after a desperate struggle came out victorious. Both have been followed by a host of disciples, belligerent and radical beyond all that the annals of music and literature can show. They were like two powerful battering rams, attacking the bulwarks of classic prejudice and conventionality. The revolution which Wagner brought about in opera was exactly matched by Hugo with the drama. His "Hernani" was as great a shock to the established precedents of the stage as was Wagner's "Nibelungen." Lastly, both display the unusual phenomenon of retaining their creative power into extreme old age, and both died when life and art and fame were fully ripe, with the eyes of the world upon them and their names on every tongue.—E. B. Parry, in the "Etude."

Story of Mlle. Chapuy.—Apropos of the performance of Delibes' "Le Roi l'a dit," which will be shortly given by the Royal College students, the "Daily News" tells the following story of Mlle. Chapuy, who played the chief part in Paris in 1872: "Mlle. Chapuy will be recollected by old opera goers as, in 1875, one of the brightest of the stars of Her Majesty's Opera, then housed at Drury Lane. Most people, however, have probably forgotten the romantic incident which led to her retirement in 1876. She fell in love with a sergeant in the French army, but her parents would not hear of the mésalliance, nor would the swain permit her to remain on the stage. The poor girl became pale and thin, and was, in the opinion of the doctors, rapidly developing consumption. Her father then gave his consent to the match, the young soldier became a sub-lieutenant, and Mlle. Chapuy retired from the opera, relinquishing an engagement at £80 per night to marry the man she loved, and to live on something like £120 a year."

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New York School of Opera and Oratorio.—The second year of the New York School of Opera and Oratorio, 106-108 East Twenty-third street, commences September 24. Mr. Emilio Agramonte, the director, has chosen his faculty with the greatest care, and has gathered around him a corps of instructors seldom equaled in efficiency and artistic merit. The work of the students in the performances of grand opera last spring bears ample testimony to the thoroughness, high standard of instruction, and several have already been offered positions in high class companies.

The full faculty is as follows:

Singing—Mr. Emilio Agramonte, Mr. Rafael Navarro, Mrs. E. H. Canfield, Mr. Alfredo Goré, Mr. Louis Alberti, Miss Sara Carr, Miss Rena Atkinson.

Opera—Mr. Emilio Agramonte and Mr. Alfredo Goré.
Oratorio—Mr. Emilio Agramonte and Mr. Rafael Navarro.
Gregorian Chanting and English Cathedral Service—Mr. Rafael Navarro.

Harmony—Mr. Louis Alberti.
Solfege and Musical Dictation—Mr. Emilio Agramonte.
Opera Chorus—Mr. Emilio Agramonte and Mr. Rafael Navarro.
Methods of Voice Teaching, Vocal Topics, Analysis of Operas of the Modern Répertoire—Mr. Emilio Agramonte.
Elocution and the Art of Acting—Mr. Henry Lincoln Winter.
Physical Culture—Miss Ada Webster Ward.

LANGUAGES.

Italian—Dr. Luis Baralt.
French—Mr. Edmond A. Lemaire.
German—Mr. Frederick Rademacher.
Secretary—Mr. Louis Alberti.
Librarian—Mrs. Louis Alberti.

A Change of Address.—Johnson & Arthur, the musical managers, have taken offices in the Decker Building, on the west side of Union square.

Van den Hende.—Mme. Flavie Van den Hende, the Belgian 'cellist, has returned to the city after a pleasant vacation at Park Ridge, N. J. She has already booked many engagements for the coming season.

Helene von Doenhoff.—Hélène von Doenhoff, the estimable prima donna, will appear next season with the Tavery Grand Opera Company, singing for the first time in Brooklyn in the week of September 10, the principal rôle in "Carmen" and "Trovatore."

Joseph Eller.—Joseph Eller played in unapproachable style a Romanza (op. 41) for oboe and orchestra, by Frederick Brandeis, at one of the last Seidl concerts at Brighton Beach. Both the composer and Mr. Eller deserved the persistent applause.

To John Lund.—John Lund, of Buffalo, who is very popular with the visitors to Saratoga, was tendered a testimonial concert at the Grand Union Hotel, where he has had charge of the music this season, on August 17. Gertrude May Stein, Emma L. Harkle, Fred. Elliot and Jos. Harfuor were the soloists.

New York College of Music.—The faculty of the New York College of Music, Alex. Lambert, director, for the coming year will be as follows:

Piano Department.—Alexander Lambert, director; Gustav Lévy, Paolo Gallico, Jessie Shav, Henry Staats, August Spanuth, Hugo Grünwald, D. M. Levett, F. M. Lillebridge, James Abraham, Wm. Ebert, H. W. Barber and assistants.

Vocal Department.—Mme. Wlajak Nicolsco, W. Elliott Haslam, Carl Prox, Mme. Levett, Hans Jung, Wilhelmine Ertz.
Vocal Sight Reading Department.—F. Damrosch.

Violin Department.—Henry Lambert, M. Sandberg, Arthur Temme and assistants.

Violoncello Department.—A. Hartdegen, Hans Kronold.

Harmony, Counterpoint, Composition, Instrumentation.—C. C. Muller, S. Austin Pearce (Mus. D., Oxon).

Organ Department.—Dr. S. Austin Pearce, Herman Wetzel.

Harp Department.—Miss Mathilde Pastor.

Lectures on History of Music.—(Engagement pending).

Orchestra Class.—Frank Van der Stucken.

Chamber Music Department.—In this department pupils sufficiently advanced are instructed in chamber music, practising in trios, quartets and quintets under the personal supervision of the professors.

Wind Instruments.—Soloists of the New York Symphony Orchestra.

String Orchestra.—Henry Lambert.

Choral Class.—W. Elliott Haslam.

Julia Wyman.—Julia L. Wyman, the excellent contralto, has just returned from Paris to remain here during the coming season. The young artist sang the part of "Daila" under the personal direction of Saint-Saëns in various cities of France. She also made a short tour with Mme. Chaminade, whose songs find such a marvelous exponent in the fair singer. Mrs. Wyman has been specially engaged to sing in "Verdi's "Requiem Mass" at the Worcester Festival. She will also make a tour with

the Boston Orchestra, the Thomas Symphony Orchestra, Anton Seidl's Metropolitan Orchestra and will be heard with the more important musical societies. Henry Wolfsohn has the sole management of Mrs. Wyman's business.

Max Heinrich at Bar Harbor.—Mr. Max Heinrich gave a song recital Wednesday afternoon in Mrs. George Place's music room at Bar Harbor, before a warmly enthusiastic audience. The program was as follows:

"Die Post"	.....	Schubert
"Faith in Spring"	.....	Schubert
"Gruppe aus dem Tartarus"	.....	Schubert
"Der Wanderer"	.....	Schubert
"Spring Song"	.....	Mackenzie
"My love's an arbutus"	.....	Stanforth
"Snowflakes"	.....	Cowen
"My Rosalie"	.....	Dulken
"Stille Thänen"	.....	Schumann
"Des Knaben Wunderhorn"	.....	Schumann
"When Through the Piazzetta"	.....	Schumann
"Row Gently Here"	.....	Schumann
"Bird and Rose"	.....	Horrocks
"I'm wearin' awa'"	.....	Poote
"Finch and Robin"	.....	D'Albert
"Gipsy John"	.....	Clay
"Die Allmacht"	.....	Schubert

The character of the audience and the greeting given Mr. Heinrich, as he first stepped up to the piano, showed that he is fully as much a favorite in New York, Philadelphia and Baltimore as he is in Boston; his success was a foregone conclusion. The admirable artist sang as only he can sing, with that wealth of temperament, fine musical sense and seemingly unlimited versatility of style we all know and admire so heartily. In Schubert's "Der Wanderer" and "Die Allmacht" he rose especially to sublime heights. Criticism is here needless, as every music lover in Boston has heard him sing these same songs; but it is well to have an afternoon of such thorough musical enjoyment go on record.—W. F. Apthorp, in Boston "Transcript."

Chicago Musical College.—The catalogue of the Chicago Musical College for the coming season has made its appearance. The faculty will be as follows:

FACULTY AND BRANCHES OF INSTRUCTION.

Musical Directors—Dr. F. Ziegfeld, Louis Falk, Hans von Schiller, William Castle, Bernhard Listemann.

Piano—Dr. F. Ziegfeld, Hans von Schiller, Clara Osborne Reed, Clara Krause, Emma Wilkins, Maurice Rosenfeld, Adolph Koelling, Augusta Pio, Frances Striegel, Pearl McGill, Mathilde Johnson, Mathilde Stump, Eva Loehr, Stella Brackett, Ida Strawbridge.

Vocal—William Castle, Mrs. O. L. Fox, Mme. Francesca Guthrie-Moyer, John R. Ortengren, Mabel F. Shorey.

Sight Reading and Chorus Class—G. Katzenberger.
Organ—Louis Falk, A. Spilhaug-Hoffman.

Violin—Bernard Listemann, Bruno Kuehn, J. Pinedo, Wm. Konrad.
Violoncello—Bruno Steindel.

Harmony, counterpoint, canon and fugue—Louis Falk, Adolph Koelling, Francis D. Frothingham.

Composition—Adolph Koelling.
History of Music—Clara Osborne Reed.

Flute and Clarinet—Fred Fowler, Eberhard Ulrici.
Cornet—Herbert Hutchins.

Zither—Rudolph Schlick.
Mandolin—Salvatore Tomaso, Antonio Tomaso.

Banjo and Guitar—W. S. Baxter, F. J. Kugler.
Elocution and Dramatic Art—Mrs. Laura J. Tisdale, Lillian Woodward Gunkel.

Dancing and Deportment—Bourneques.
Foreign Languages—Italian, Sig. Enrico Alfieri; French, E. Marie Bel-Fouche; German, Eduard Hobein; Spanish, Candido Rosi.

Physiology of Vocal Organs—Dr. Boerne Bettman.

The Maud Powell Quartet.—The Maud Powell String Quartet promises to be immensely successful. Although this organization has not yet appeared in public, Mr. Wolfsohn, the manager of this organization, has already booked five solid weeks with the Redpath Lyceum Bureau, and single engagements are pouring in daily. It may safely be predicted the Maud Powell Quartet will be one of the most popular organizations of its kind in this country.

Gertrude May Stein Engaged.—The talented young contralto, Miss Gertrude May Stein, has been engaged for the forthcoming Worcester festival. She will sing also at the monster festival of the Buffalo Orpheus Society.

A Pupil of Lankow.—Mrs. A. J. Powell, of Brooklyn, went to Europe a few weeks ago with her teacher, and she recently writes that she has engaged for the season of 1895 (subject to the approval of her husband) to sing eighteen performances in opera at the Grand Opera House in Frankfurt, Germany. Mrs. Powell is a pupil of Mme. Lankow of New York, with whom she has diligently studied for two years. She intends to be home in September, and to continue her studies until she returns to Frankfurt.

Hinrich's Opera.—This evening, at Philadelphia, the first performance in this country of Puccini's opera, "Manon Lescaut," will be given by the Hinrich's Grand Opera Company. The opera will be repeated on Friday and Saturday evenings. Monday evening "Rigoletto" was given; yesterday "Ernani" was sung, and to-morrow "Il Trovatore" will be given with a star cast.

Carl Zerrahn Arrives.—Mr. Carl Zerrahn arrived from Europe Friday and has greatly improved in health.

Adele Aus der Ohe.—Adele Aus der Ohe will remain in this country only until the end of January, when her European engagements will call her to Russia, Austria and Germany. She is expected to arrive here about the end of October. She will be again under the management of Henry Wolfsohn.

Beards, Hair and Human Rights.

IT is, or, at any rate, it has been generally conceded that a man has a right to cut off his own beard, always providing that, in case he was a married man, his wife did not object. But it now appears that there is a secret order of Chebra Swats, one of whose constitutional mandates is that no member shall remove his beard. It is not yet revealed for what wise purpose this law was enacted, but in all probability it was passed at a time when the Chebra Swats were bent upon applying the stern arbitrament of the boycott to some non-union barber. It is evidently an old society, for Shakespeare makes use of the expression "bearded like the pard," and every good American knows that "pard" means an associate, or, in plainer speech, a member of the gang. It is a notable fact that Shakespeare had a deep respect for the Swats, for he expresses his high regard for beards in many places, and always couples it with evidence of his contempt for a lack of the appendage. He says, for instance, "He that hath a beard is more than a youth, and he that hath no beard is less than a man;" and again he refers to

"One Pinch, a hungry, lean faced-villain,

A mere anatomy."

It is reasonably certain that there is more in this alliance of long beards than has hitherto been supposed, and one must be careful how he speaks disrespectfully of Cold-water Candidate Githen or Senator Pfeffer lest he incur the vengeance of all good Swats and be himself swatted in return. Of course the natural inquiry of men will be, Why do certain men hold their beards inviolable under a secret pledge? What secret virtue in a beard? For, although the beard was regarded as sacred by the ancient Israelites, it is well known that Alexander the Great abolished the beards of his soldiers because they gave the enemy a handle to hold by. On the other hand, it is known that the gradual descent of the Roman Empire began about the time when the Sicilian barbers set up their posts in the seven-hilled city, while the wily Egyptians in festival time gave themselves a false importance by wearing false beards. Whatever may be the reason of the value placed upon beards by some moderns, it is undeniable that it exists; for even a waiter will turn when his whiskered rights are invaded.

The existence of the hirsute order of Swats throws light on one hitherto vexed question, namely, Why do musicians wear long hair? Obviously it is because they belong to a secret order similar in nature and purpose to the Swats. Curiously enough, it is the instrumental players and not the singers who wear the long hair. If it were the singers, the fashion could be explained as evidence of their desire to acquire some of the power of him who slew his thousands with the jawbone of an ass. Possibly it is because they think to multiply the force of the truth contained in the line, "Beauty draws us with a single hair." But speculation is useless. Why they wear long hair is, in the words of Dundreary, "one of those things no fellow can find out." It is fair to suppose, however, that they are allies of the fraternity of long-beards, and that the singing of the inspiring war-song,

"Swats, who have with Sigel shaved,"

would bring them all to the front of battle, prepared to play deadly canons by Jadassohn in defense of the ancient right of man to have as much hair as nature would let him. —"Times."

A Memory of Christine Nilsson's.

I NEVER met a professional cantatrice who was fonder of talking about herself than Christine Nilsson. In a long conversation I had with her once, at the Clarendon Hotel, she described to me her triumphs somewhere in Russia—it may have been St. Petersburg.

She said the students assembled and laid themselves flat on the ground, kneading themselves, as it were, into a living human pavement, in order that she might walk over them to her carriage. Her manager intimated to me, afterwards, that he thought this account was perhaps a little roseate; but celebrated songstresses receive more adulation than any other people on earth—excepting kings and queens—and perhaps it is almost pardonable for them to fall into the error of exaggerating exaggeration itself. I could not help observing that Nilsson had been somewhat idealized in the finishing touches given to her photographs by the india-ink artists. Her mouth was not quite as charming as the photographic mouth, but that didn't make much difference as it was her voice that glorified it.—"Home Journal."

August Hyllested.—August Hyllested, of Chicago, left for Europe last Thursday on the Augusta Victoria. He goes first to Hamburg and will give many concerts on the continent.

Mrs. Smissaert's Vacation.—Mrs. C. D. Smissaert, Denver correspondent to THE MUSICAL COURIER, is spending her vacation in California. She started out during the recent railroad troubles and the train she was on was delayed nearly three weeks at a way station in Nevada. Mrs. Smissaert will return to Denver in the early part of September.

MUSIC SENT FOR CRITICISM.

George Kappel, Pittsburg, Pa.

JOHN GERNERT, "Only."

THIS is a song for a soprano or tenor voice, ranging from F to high G (nine notes), in which the composer has apparently striven to do justice to the conceptions of the poet.

There are three stanzas, in each of which appears a marked contrast; as, for instance, a word bringing tears, and a song that cheers; a frown to slay and a smile to make gay, &c., although such hard rhymes are not herein employed. The writer of these verses conforms in all essentials to the laws of poetry followed in European languages, such as the observance of rhythm, rhyme, &c., and yet shows also a desire to conform in spirit to the arts of construction peculiar to Hebraic forms, as seen, for example, in the well-known Psalms of David. These forms, although really Turanian, are usually termed Hebraic, from their adoption by David, Solomon and other writers of old. In later Hebrew poetry, say for the past twelve centuries, both rhyme and metre have been employed, and perhaps in consequence of Arabic influence, which has exercised so great a power over all secular song, both words and music, and especially since the Crusades.

In the model before us the style adopted is that known as antithetic parallelism, which is fully exemplified in the proverbs of Solomon, say chapters x to xv: "Hatred stirreth up strifes, but love covereth all sins." This almost rhetorical style of parallelism is found occasionally in the literatures of the most ancient nations, especially the Babylonian, Egyptian, Assyrian and Chinese; and when one considers how extremely well it plays into the hand of the musician it seems somewhat strange that writers who prepare books for composers do not avail themselves of the advantages it offers.

With complete parallelism, and the form here mentioned, as well as strophic divisions and symmetry of parts (which are also peculiar to the dramatic choruses of ancient Greece), greater variety would be secured, and the musician could more easily bring forth fugal movements with two subjects, when these have a direct relation to one another with respect to the language, either structurally or as regards the thoughts, in double fugues, if the immediate rejoinders present the same poetic idea in other words, in the style that we ordinarily acquiesce in conversation; or if the converse is immediately given all becomes most clear, and when there might possibly be a difficulty of interpretation (as in ancient texts) it is acknowledged that uniformity should be preserved. The subject matter becomes more varied by such contrasts and coincidences, and there is also a high kind of unity obtained; for there is not merely a uniformity as regards sound (hard or fluent rhymes), or rhythmic motion (determined by poetic feet and metrical form), but a correspondence or correlation in the very ideas themselves.

Composers for English cathedrals have shown their complete appreciation of these facts by choosing the words of their anthems mostly from the Psalms of David or other portions of the Bible that present examples of this structural style. The celebrated didactic musician, Dr. Adolph Bernhard Marx (late Professor of Music in the University of Berlin), when quoting compositions by Purcell, in his first book of Practical Composition (fourth edition, Wehrhan's translation, published by Robert Cocks & Co., London) says, page 207, "A more complete collection of the relics of ancient music in England is still a great desideratum to us on the Continent." Therefore one is tempted to advise musicians generally to order from Novello's agency, for a few cents, an octavo copy of Greene's anthem, "I will sing of Thy power." It is in five parts and its choral fugues have a life and spring, a dramatic vividness and impetus or business-like activity, which seems in great part inspired by the facilities afforded by the words.

The final chorus starts out with a canto fermo, "Through God we shall do great acts," which calls forth the immediate rejoinder from the other side of the choir, "For it is He that shall tread down our enemies."

The youngest chorister boy only able to take a very small share in the rendition of this fugue cannot but feel and remember to his dying day the force of the movement. It has for him a sort of effect analogous to perhaps a game of cricket with two balls, or other sport, real or imaginary, in which activities are multiplied and conflicting interests involved.

The music to this song, by John Gernert, although simply lyrical, appears to have been designed, as said, with a becoming deference to the words. For we have not here a dance-like melody of the stereotyped form, all the verses having the same setting. The music is different throughout, and rather than take the uniform motion of march forms it leans more to a rhetorical style of delivery, in which the singer is not rigidly bound to an inexorable tempo. The piano accompaniment is mostly really in twelve-eight time and the song in four-four time, and is planned so that although the instrument has subsidiary melodies all may be so modified by the player that the singer is left almost absolutely free should he desire to hurry the time

or prolong certain notes in obedience to his promptings as a reciter of heartfelt sentiments. To interpret the song well he should prove himself to be a good singer by showing his intelligent appreciation of the matter in hand and the use of such modifications, and also have a voice sufficiently strong to bear a rather full-toned accompaniment.

Some of the modulations are of so brilliant and rich a character and are so strange and unexpected that unless the harmonies are firmly established by richly glowing chords neither the singer nor the audience will be sure enough of the tonality to make the melody appear natural, consistent and smooth.

Longmans, Green & Co., London and New York.

T. H. BERTENSHAW, . . . "The Elements of Music."

This is not really a work on the elements of music, but chiefly an explanation of the signs used in musical notation; which must be said, for the author is a bachelor of arts and of music, and assistant master in the City of London School, and it might be understood to mean a searching inquiry into the genesis or foundation of our art.

As a primer of ninety-two pages suited for the needs of children it may prove useful; but it cannot be highly extolled for any novelty it presents, either in the way of presenting the information in a more convenient form than usual, by the invention of paradigms, or tables making such an impression on the eye that they may be easily remembered, or by explanations of such a nature as to make an immediate and indelible impression upon the youthful mind.

Nor can one find that the author possesses any special gifts as a teacher, for that which he offers has been presented in very many ways before and often more attractively.

All a teacher says may be perfectly true, but he should so marshal his facts, should so group and present them that the least possible amount of mental friction may be caused in their assimilation.

Ponder for a moment the multiplicity of ideas that a young child has forced upon it at the present day, and the question what it need not know attains as much importance as what it should be taught. When we consider how we ourselves feel when dinner time arrives—we who have attained to mental maturity and can bear considerable tension—if able to sympathize with children at all, we must needs pity them. Our morning mail brings newspapers and letters by which we learn of the death of a friend and wish to grieve; of the birth of a firstborn and wish to congratulate a brother; we find a debtor has failed and also that other accounts we thought bad will prove good. Inventors call and dive into the mysteries of obtaining absolutely pure alcohol from minerals, or suggest new modes of returning to the earth the possibly hundreds of millions of tons of mineral matter (metallic and non-metallic) that the crops annually remove, that the ground may not be exhausted.

The whole world seems clamorous with cries of new processes, inventions, discoveries, fiscal speculations and projects. Toward the close of the day the minds of even the mentally tough give out, and they do not wish to receive another new idea on any subject, although it may promise untold wealth or even relieve the pains of patients, unless indeed they themselves are the sufferers. What then is the state of a child who sees private telephones, electric generators and other novel or complex appliances without leaving his home?

It becomes most evident that the art of teaching children demands more thought than it receives; and specially in this, that non-essentials should be entirely set aside. In the most humble homes they learn that fire burns, hot water scalds and meet more new facts per day relatively than adults; hence rest or play are more needed, and direct instruction should not be inconsiderate.

Yet although this handbook does not startle by its novelty or ingratiate itself by evidences of persistent effort on the part of the writer to make all immediately plain to novices, it may prove acceptable to many persons, from the fact that the matter is presented in an ordinary form and is technically correct. Besides, the teachers of children are often unable to impart any unfamiliar system, however simple it may be; and possibly for this reason such books as "Burrows' Piano Primer" still have so great a sale that G. Schirmer (New York) prepares new editions of this old-fashioned work from time to time, although much better instruction books are in the market. It is well also to notice that herein the use of capitals, italics and types of different characters emphasize important words or phrases; but this is all that calls for praise as regards the direct needs of children.

There is much that should be eliminated as utterly beyond their powers (when it is considered at how young an age they begin to play the piano), and particularly all the derivations of technical terms from ancient languages, all unestablished forms of minor scales, elaborate grace notes, styles of abbreviation of difficult passages, the extreme notes of the tonal system and their tabulation (as, once marked, twice marked octave, because not uniform in all countries), and the use of alto, tenor or other clefs, of the terms minim, crotchet, &c. because unused in America,

where the descriptive names, half note, quarter note, are employed). All such elaborate intervals as "the diminished fifth" (here illustrated as from "E flat" up to "B double flat" and the "augmented fifth," here represented by the notes "F sharp and C double sharp," are better left unnoticed or all worked from one note, say "C;" and give "C to G flat" and "C to G sharp" for instance, remaining content to leave out the rest. Diminished thirds and fourths should be reserved until the pupil is brought face to face with such expressions in actual art works, because being then immediately illustrated and seen to be of practical use rather than mere styles of writing, they will not remain a burden on the memory with much other useless knowledge; useless because it will not be applied for several years to come.

The subject of acoustics and the analysis of single tones is also utterly beyond the mental ken of the beginner. There are many musicians who have practiced all their lives and yet cannot conceive of a "monopolytone" or be brought to forget two primaries that may hear one simple "difference tone." Here, then, where some of the physical elements of music and a few facts of the mathematical basis of music are touched upon, it is seen that all such subjects are out of place in a first book. Less objection can be raised respecting the elements of actual music with regard to its connection with the soul, because this is necessary when explaining such musical terms as *con amore*, *con passione*, &c., of Italian origin, and belongs directly to the "elements of notation" as well as to the "elements of music." The latter should not here be attempted. What would be thought of a teacher who should cause a child to note that in spelling the word "dog" the ear may distinguish separately the three letters; then that they may be distinctly heard in the one compound expression "dog;" but that in spelling "cat," we must say "c a t," but not say "sat" but "kat?"

It is practically better to impress the one simple fact that "c a t" spells "cat."

It would be too absurd even in a singing master to go so deeply into the mere physical nature of speech as to explain the exact positions and movements of all the parts of the mouth and the management of the breath for all the consonants and vowels used in the language employed. Such subjects may be reserved for special study by philosophers, inventors of visible speech, &c., or of persons sufficiently well informed to undertake such fascinatingly strange and partly hitherto unexplored subjects. They are altogether out of place in a primer, wherein only such facts are to be offered as will receive exemplification in daily practice. This at least holds so far good in music.

In a book for the use of teachers all existing knowledge should be condensed and thrown down in such a way as to be easily taken up by the most undeveloped mind.

When a author like Darwin wrestles with an enormous number of facts, which he has himself ascertained, he must first of all bring them to paper, then generalize and make his conclusions harmonize as best he may. It is evident that if he succeeds in making his meaning clear, he has accomplished all that is expected of him. It is not for carping critics to say that he should have cast his work in a different style. When the thoughts have been taken up, fully reasoned out and completely absorbed by his readers, it becomes possible for writers with more literary skill to exhibit all the ideas in many different forms of words to suit all readers. The experiences of a lifetime may be appropriated by a novelist, who steals the ideas to give stamina to his love tale, or a scientist may make sets of tables, classifying all the facts in many most useful ways, or a poet may utilize all the conclusions, setting them as it were in musical molds. The original inquirer can only copyright the form of words he uses; therefore his successors reap his harvest of gathered ideas.

As they have comparatively so little to accomplish it would be great shame in them if they did not exhibit graces of style. The deeper or newer the thoughts the greater is the perplexity as to their complete setting forth. This may be seen as well in Shakespeare's "King Lear" as in Schumann's "Manfred." It is the Mendelssohns of the day who may take the music of Palestrina or Bach, and, as the cookery books say, "sweeten to taste."

Turning now to the imparting of well-known facts respecting musical notation we find Dr. Bridge, organist of Westminster Abbey, proceeding likewise by teaching his young chorister boys the art of singing from printed notes at first sight by the aid of manual signs. This indicates a step in the right direction, for the eye and the hand are both actively employed as well as the reasoning faculties. It will even be found well to teach all the articles, nouns, prepositions, &c., of any given language in the same way. For if when saying "gegenüber" the student points opposite; should he forget this word while conversing it will come to his lips on making the sign, and if not, perhaps the sign will signify enough to the hearer.

To indicate the style of teaching advocated let us suppose a case. Should a teacher begin to implant a knowledge of the twelve keys, he will find a real difficulty. It is his special business to invent some way of displaying at a glance the whole tonal system, that its beauty, regularity, connection, &c., may all be perceived; and not only that a new and genuine interest may be evoked, but that by many

ways of viewing the same unalterable facts they may be easily committed to memory and not easily forgotten, or if they are, may be recalled; and not by "cudgelling the brains," but by performing certain mental operations. We do not burden our memories with the fact that three times twenty-four are seventy-two, but reason out the multiplication, and similarly transpositions into foreign keys, and all that relates to tonality in this sense should be so taught, that from the known we may with certainty find the unknown.

In military bands in England the soldiers who learn the bass parts are taught to play in seven flats first, because the music is very often in keys with several flats. Piano pupils begin with the key of C, because it is easiest. Hence arises the idea that it is the first key, whereas it stands midway between the sharp keys on the one hand and the flat keys of the other. In learning theory or grammar it is best to begin with the scale of seven sharps, and take away the sharps one by one until the key of C is reached, then proceed by adding flats one by one until that of seven flats is found.

We shall thus exhibit the scales in the order that is preferred, because it is that used in the harmonic sequence used by all composers since Bach.

Ask a child to think of a man whose name is G. C. F. Bead, or J (oseph), C (harles), F (rederick) Bead; or, if preferred, "Jo" (equal to "G"), "Se" (equal to "C") and "Ph" (phonetic also for "F"), and repeat several times the letters G, C, F, B, E, A, D. This will give the order in which the sharps are taken away at the signature, and the flats are added, beginning each time with "B." This orderly succession gives also the following sequence of keynotes:

B sharp,	E sharp,	A sharp,	D sharp,
G sharp,	C sharp,	F sharp,	
B natural,	E natural,	A natural,	D natural,
G natural,	C natural,	F natural,	
B flat,	E flat,	A flat,	D flat,
G flat,	C flat,	F flat,	

And so on for double flats, or previously for double sharps. This paradigm may be gabbled off at great speed, until it is repeated mechanically. Then, later, when it becomes necessary to extemporize at the keys the mere thought of "Joseph Bead" will enable the player, while dealing with elaborate discords and their most highly elaborated inversions, to keep a clear head. The roots will be, as it were, on the tip of his tongue while his mind is fully absorbed with the figuration, melodic forms and other designs which are being carried out. In such sequences, if chords of the ninth be used, the roots are often omitted. When these are supplied all may be identified, however highly elaborated. If it be merely pointed out that the fifth sound of each scale is the first of the following, enough is said to help a pupil to discover the order, should it not be remembered, and also point to the fact that the succession is orderly, consistent, unbroken and has a definite direction. The inference may be also drawn that if this progression is a fundamentally coherent one a series of harmonies based upon it cannot prove incoherent.

Efforts such as these should be made in all new didactic works on music, and one need not be ashamed to own that we ourselves may be gainers by them, for we are ever ready to confess that we still often have to say "Thirty days hath September," &c.

The time has arrived when it is no longer sufficient to put forth a text book which simply echoes the statements of its predecessors. In acoustics, for instance, all conclusions must be verified anew and certain statements modified, for our long distance telephones teach even children that spoken tones may be converted into a force, which if not labelled with a special name behaves very much like electricity, certainly travels along the wire in a mode similar to this agent and at the other end is reconverted back into sound, and with such surety that the inflections of familiar voices are identified. The answer to the question, What is sound? has therefore to be reconsidered, and similarly here, if mathematics are brought in, to explain ratios of scales; whatever is said on this matter should be veritable and capable of immediate application, and not lead a student into distracting doubt and difficulty. Were it not so very serious a matter that young students should be spared mortification or even unnecessary trouble (now that so much has to be absorbed) all this space would not be accorded a subject which to some persons may appear unworthy such painstaking care.

There is no more direct necessity for teaching minor scales to children during the first year, than of teaching Hungarian scales, or the Dorian, Phrygian or other modes of the Church, all of which make up a considerable portion of music heard nowadays. First, because the scientific minor scale has a peculiar harshness due to the interval of the augmented second. To accustom a child to this painfully overstrained interval before the beauty of natural progressions has been fully experienced, is to foster a taste for strange progressions, or at least to render their employment less significant. Second, if the scales are to be played with rapidity all becomes worse. Thirdly, it refers to a form of anguish altogether foreign to a child's nature. Fourthly, to teach all possible minor scales is to overtax

the pupil. But if minor scales must be learned, let them not be taught as relative minors, but as parallel minors, and especially if mathematics are, as here, introduced. A knowledge of exact proportions is valuable to a philosophical chemist, trying to transmute crude substances into gold or its equivalent; but of doubtful use to the cook or practical chemist of the kitchen, daily converting raw meat, &c., into palatable and nutritious food; or to children, who merely wish to translate musical signs into songs and nursery dances. If, however, we must apply mathematics to the minor scales, it is better to form, say, C minor from C major, than from E flat major; for the bearings are unchanged. That is to say, the theoretically immutable notes, (the tonic, dominant and sub-dominant) remain fixed, and prove invaluable as standards of measurement. Only the mutable notes have to be changed, from major to minor which is readily done; but to take a relative minor is to lose all such advantages, and hopelessly begot all students. It is also to introduce another minor scale, as regards altitude (or pitch). Hence we are driven into the study of temperament, and to take up problems of which (in common with other matters), children are best kept in ignorance until the knowledge sought to be acquired is to be acted upon.

This book may, however, repay adult musicians who wish to fortify their knowledge of our notation, and especially those who are instructors; for, although one would not wish to teach children five kinds of F clefs or five kinds of C clefs and present them with excerpts from Handel's scores with soprano, alto and tenor clefs for voices, a knowledge of all these has value.

Elaborate rhythmic designs by Beethoven, such as those on page 23 (here bass part has the wrong clef, a compositor's error) and on page 29; yet these studies of syncopation should always be supplementary to ordinary courses of instruction. Such matters as the difference between diatonic semitones and chromatic semitones, between such notes as B sharp and D double flat (page 56) and elaborate enharmonic changes generally, which cannot possibly be rendered clear in a primer on "things in general," are better suppressed; for unless they are made comprehensible a young pupil cannot say he really knows his lesson, and an older student must seek elsewhere for the needed information.

The chapter on transposition specially deserves great praise because practically and immediately useful, and because the subject is ignored for the most part in our musical instruction books.

How We Think of Tones and Music.

It is seldom that one has the pleasure of reading such an interesting, lucid and subtle article on the vexed question of the different way in which music affects different individuals as that contributed by the well-known writer Mr. Richard Wallaschek to the current number of the "Contemporary Review." He has original views to put forth, and it will therefore interest our readers to have a brief and rough summary of the article under discussion. Mr. Wallaschek's opening paragraph sounds the keynote of the whole article, as it is his aim to show that men may have great knowledge of musical tones, but no real appreciation of music as a whole, and vice versa. Here is the paragraph to which we have just referred:

"Psychologists as well as musicians have many times been misled in their judgment concerning musical ability in persons who seemed to possess a perfectly clear idea of the tones, chords, harmonies and modulations of a musical piece, without, however, truly comprehending the music as a whole; they may even enjoy each chord or interval by itself, may be delighted with the sound they hear, without finding any peculiar edification in an artistic musical performance. A closer examination often shows that in these people the ability is wanting to comprehend the mass of tones and chords as one connected whole, to find out the organic union in the succession of sounds. Such persons may be usually skilled in the science of tones, but are nevertheless absolutely unmusical. Who knows how many people who daily astonish us by their clever talk on the most complicated compositions and by the most thorough analysis they are able to give of them do not belong to this class, and are not at bottom quite deaf to all the beauties of the divine art? But, whether we can in all cases exactly distinguish such people from real musicians or not, an insight into the psychical structure of their minds will facilitate our reaching a definite conclusion."

We do not all think of tones alike: "One associates it with the written note of the keyboard, the other with the motion necessary to play it on an instrument, the third is satisfied with the sound alone." The first of these Mr. Wallaschek terms a "visualizer" in tones, and remarks that such a one may be able to write the most remarkable exercises, in which not the slightest mistake shall be found; he will take great pleasure in reading notes without playing them, and yet as a performer he will be as naught, and as a listener cool and indifferent. Our author naturally hastens to add that this music writing ability is in no way opposed to musical ability or appreciation of music as a whole, but that it should be found sepa-

rated from these qualities, and vice versa, is a remarkable fact.

Mr. Wallaschek instances himself as an example of a music lover who yet could not write down music. As a boy he was once asked to write down the note A, but though he had studied the piano for nine years he found, much to his surprise, that he did not in the least know on which of the five lines to place the point. He thinks this might be due to the fact that in playing we do not recognize the notes each by itself, but also—and sometimes chiefly—by their respective positions.

Another type of the musical mind is that which only thinks of tones in connection with the movements employed in playing such tones on an instrument. A strange instance is given of an individual who astonished his friends by playing the different themes from Meyerbeer's "L'Africaine" immediately after the first performance of the opera in a provincial town. Of course his friends were much astonished at his wonderful memory, but as they got to know the opera better they subsequently found, on his repeating the performance, that his "examples were not quite correct, and that he only played just the beginnings of various motives, all else being his own combination of them." It was afterward found out that he could scarcely repeat singing the music he had just played. "You set him down before the piano, and his fingers were at once set in motion over the keyboard, always producing the most pleasing harmonies. An artist of finger movements, but not a musician."

Another example is given of a man who was a most wonderful extempore player, even so that great expectations were attached to his future career. But he never composed anything, had limited inventive powers and lived continually amid the sea of harmonious sounds his fingers called forth. "His musical ability was overpowered, as it were, by his skill in the movements of tone production." A third type of the musical mind "is satisfied with the tone as such, and associates nothing with it." Mr. Wallaschek thinks that those persons who possess a remarkable memory for the pitch of tones may belong to this class. This accurate memory for pitch is quite independent of a memory for melody, and has been designated as memory for timbre.

"What we really recognize or judge of is not the height of tone as such, but the peculiar timbre it assumes in certain pitches, by which timbre we indirectly recognize the height or depth of a tone. This fact has been brought to light by Professor Kries, through observations which showed the manifest difference of judgment according to the variety of timbre produced by different instruments. Thus, a person who recognizes the pitch of a tone on a trumpet may fail to recognize it on a violin. We all know that the tone, say E, sounds much higher when sung by a bass voice than sung by a tenor; it sounds higher on the F trumpet than on the C trumpet; higher on the G string than on the D string of a violin, and it is significant that, while speaking of these examples, we involuntarily call the timbres high and low sounding; although the height is always the same, the tone only sounds as if it were different. In no instrument is this so clearly shown as in the clarinet, where even musicians of little experience will easily recognize the pitch by means of the different timbre, which may be divided into three quite distinct regions."

It is evident, continues our author, that unless the tone in its pitch is fixed somehow, the judgment of it cannot be made. The human voice admits of all tones and intervals, and is therefore insufficient. But a fixed toned instrument settles the tone in its pitch, and serves as the required starting point for definite judgment. In learning to sing the voice is nearly always accompanied by an instrument, and the mind therefore becomes acquainted with a long order of definite tones, and can remember them quite distinctly.

"Now the elaboration of a whole system of tones wholly depends upon our clear ideas of them (Tonvorstellungen), and as these ideas in their clearness and definiteness depend upon the use of instruments it is evident that the facts of our tone system are a practical product based on the nature of instruments. This system has grown out of the structure of the player's hands and lips rather than of the ear and voice or the laws of sound. Only in so far as the production of tones by instruments depends upon the natural laws of sounds and vibration does the system also indirectly depend upon them, but it modifies the abstract, rules of physics according to the practicability of the instrument."

Having shown that the ability of mentally representing tones does not make up the musical mind for music, as a whole, is something more than all the tones taken together, and we may be able to have tones in our mind without having music, our author then proceeds to deal with the question whether we can have music in our mind without tones. Mr. Wallaschek's point is that it is possible to understand and remember music without having clear ideas of the tones of which it is composed. He gives an instance of a friend of his who tried to remember the opening theme of Leoncavallo's "I Pagliacci," but could at first only describe it by "moving his finger in a straight line in the air, suddenly finishing the motion with a zigzag movement, accompanying the whole performance with an indiscrimi-

nate whispering." At last he succeeded in quoting the phrase he wanted. This Mr. Wallaschek puts down to the unconscious association of movements with music. Although the notes of the passage give an outline corresponding to the figure made by Mr. Wallaschek's friend it was not of this note picture he was thinking, for he had no clear idea of the tones, but he reproduced with his finger the picture of the movement of the music.

This is used by our author as an example of the way in which we retain music in our mind just as we have heard it. "In the most cases we do not distinctly perceive every tone, and yet we get the whole framework, as it were, of the music in our mind, and recall it by means of this framework; we recall the music, as a whole, although not quite distinctly or definitely in all its elements. And we hear or perceive music just as it is actually played, *i. e.*, with numerous omissions, various mistakes and involuntary variations such as the greatest artist, the best orchestra cannot fail making."

Mr. Wallaschek develops this sound view of the way in which we hear music, and holds that even a note-imperfect performance is sufficient to give a good general impression, because there are the rhythm, tune and different shades of crescendo and diminuendo which "count for as much in the general character of a music piece as the single tones; they are what I should call the expressive powers of music." In the beginning of music these were even more important than the tones, and our author cites the fact that savages do not carefully settle the single tones of a melody, but get their effects out of these expressive powers of music, which in their turn are determined by the excitement and emotion of the moment. "If it is not necessary then to entirely grasp each tone in order to quite understand music, why, it might be asked, were tones brought into a strict system at all?"

Mr. Wallaschek gives two reasons: (1) "The impulse of an economic principle just as urgent and effective in our mental life as in nature"—a strict system of tones enables us to express in much shorter time what otherwise could only be uttered through a long and exhausting effort of vigor and work; (2) "the second reason for the transition from noise to noise lies in the need felt for variety. Without doubt there is no more variety possible with distinct figures than with a gliding, shapeless mass. The possibility of combination with distinct tones and chords is indefinite; with mere noise there is almost none at all."

Having shown the relation our ideas of tone stand to those of music, that the capacity for one does not necessarily imply the capacity for the other, our author goes on to ask whether this difference is not also to be found in the way in which we listen to music as a whole.

"One may associate music—without clearly thinking of its tones—with visual pictures, landscapes, scenes, &c.; another with motion (as employed in playing, or dance movements, or in acting); a third has no kind of associates, and is satisfied with the sound alone. But it cannot emphatically enough be stated that a certain tone type does not invariably imply a music type of the same class. Thus one may be a visualizer when thinking of music, but may belong to the motor type when endeavoring to clearly represent and to follow each tone and chord, and vice versa. Not every musician constantly tries to get all the elements into his mind when he listens to music; very often they are only the means of putting him into an emotional state of high inspiration, which is as such and in itself more valuable to him than the clear idea of the tones. A good musician will nevertheless be able to retain the tones in his memory—even if they are not especially attended to during the performance, and then he may think of these tones in whichever way is peculiar to him."

Mr. Wallaschek then very justly points out that in classical music the composer was mainly concerned with the separate tones, and therefore to appreciate it one must follow these tones with care, while in romantic music the effect and movement of the music as a whole is the main point. To appreciate both styles requires different psychological attitudes, and this explains to some extent why a composer meets with such resistance when he takes to new paths. An instance is related of Wagner apropos of the first performance of "Lohengrin" at Vienna, which the master conducted himself. The double basses were unable to play certain passages precisely as they were written. They naturally expected to be reproved after the first rehearsal. But as Wagner said nothing they voluntarily apologized. The master did not seem to think the inaccuracy of their playing mattered much, since the general effect had been obtained. This is cited to show that the great composer of the modern or romantic school placed more importance on some other and larger effect than the accurate representation of each tone.

A similar principle could not be applied to the compositions of Mozart, and in the playing of a fugue by Bach every tone must of course be accurately played or all would go wrong. We think that Mr. Wallaschek has here very ingeniously explained the reason why music of the modern school cannot be understood by those who have been entirely brought up on the classical masters, whose compositions for the most part aim at beautiful sound for

sound's sake, and not at some larger effect outside the tone elements themselves. We have written enough to show, however, roughly and inadequately, the trend of Mr. Wallaschek's arguments, and we only hope that we shall be the means of sending some of our readers to the original article, which, we repeat, is a marvel of insight and lucid expression.—London "Musical Standard."

Old-Fashioned Music.

THE very innocent little criticism on Weber's "masterpiece" which appeared a few weeks ago in our columns has brought down on our heads the wrath of a contemporary, the "Glasgow Evening News," and we have been accused of misguiding amateurs because the writer of our criticism on the performance of Weber's "Der Freischütz" at Drury Lane did not castigate himself into perfunctory ecstasy. Indeed, he actually had the audacity to write: "You may listen to 'Der Freischütz' now and reasonably wonder why such a work has lived so long. For you perceive so little greatness of spirit, except in one or two of the melodies, and, in a manner, in the overture." Our contemporary followed up its original protest with quoting Berlioz's famous appreciation, and in a leaderette we were told all kinds of original things concerning the immortality of masterpieces which the blighting breath of Fashion cannot touch. "A masterpiece once remains a masterpiece always, despite the inconstancy of man," so our contemporary has informed us, and a very pretty sentiment it is, so sweeping and grand! If only it were true! Unfortunately, look where we may on the broad field of art and we find hundreds of ruins which once were masterpieces—to the generations for which they were made. In fact when we think of it, it is surprising how few "masterpieces" survive the criticism of Time, and it is of no use contradicting the fact that Weber's opera is not among these chosen few. True, it is performed annually in Germany, but this is more in the nature of a mark of respect than anything else, while here in London it has been heard but very few times in the course of the last decade or so. The fact that Wagner in his youth was very much influenced by Weber, and that Berlioz, over thirty years ago, went into his usual raptures concerning it, has really nothing whatever to do with music lovers of our day. Since Wagner wrote and spoke on Weber we have heard "Die Meistersinger," "Tristan und Isolde," "The Ring" and "Parsifal," and one cannot pretend to share Berlioz's nicely written enthusiasm on "Der Freischütz." If the work appears effete and old-fashioned to a modern critic he is quite right to say so openly, for there is a good deal too much of mistaken reverence paid to works which happen to have been written by men whose names are household words. It were well, indeed, if several of the works which we are continually being told are masterpieces were criticised from a modern standpoint, for the worship of a composition because it is not written by a living man does no good to the art of music. It is a rather pernicious form of hypocrisy. Of course there are probably many people to whom Weber's opera is a masterpiece still; but to others it does not now appear in that light, and cannot do so in spite of what a hundred Berliozes may have written thirty years ago. There are so many people, too, who are incapable of receiving new impressions as they grow older, and it may be said of these that their artistic judgments are formed in their youth and in time become quite sanctified by sentiment; so that doubtless the reminiscences of the time when the paltry magic of the libretto of "Der Freischütz" moved them to wonder make such people overlook the want of a great spirit in the music when it is performed to-day. The musician and the artist should dismiss from their minds this sentimental way of looking at art, and our criticism on "Der Freischütz" was therefore conceived and written in spirit.

The term "old-fashioned" when applied to music or to any of the arts requires some kind of explanation, or one runs the risk of being misunderstood. Our contemporary instances Händel's oratorios, Gluck's and Mozart's operas and Palestrina's church music as examples of its statement that a "masterpiece once remains a masterpiece always, despite the inconstancy of man." We will digress a little to point out that man has not been inconstant to the works of these composers, and that is why they remain masterpieces still, whereas it were idle to pretend that Weber's operas appeal to modern ears as they did to those for which they were written. Beethoven's "Fidelio" and Gluck's "Orfeo" are technically old-fashioned, but they have a spirit which raises them far above the fashionable thought of any given period and so even to-day they do not appear old-fashioned in the sense that Weber's "Der Freischütz" does. The sentiment of this last named work seems that of a past generation, an embodiment of a fashionable way of looking at life, and to us now it has a faded grace, a melodious romanticism and sentimentalism quite out of keeping with the ideas of the latter half of the nineteenth century. For much of this its absurd libretto is responsible, no doubt; but also it must be admitted that Weber was not among the greatest musicians of the earth, and really, when one thinks of it, this distinction has never been claimed for him. He is just the kind of composer

whose works, as a whole, one expects to grow old-fashioned, and he is of those who ultimately are remembered by perhaps a couple of songs and an overture selected by the wisdom of posterity as speaking something of that universal sentiment which never become properly old-fashioned. Of such sentiment you shall find but little in Weber, and the world has already begun to make its choice of the parts of his works which it means to treasure up for some little while yet.

The fact is a masterpiece once does not remain a masterpiece always, as the merest glance at the history of music, painting and literature will show. The dispute is, of course, as to what is meant by "masterpiece." In our opinion any work which honestly has something moving to say for the generation for which it is written is a masterpiece, and the fact that it does not happen to appeal with the same force to subsequent generations has nothing whatever to do with the case. Such works are always popular at the time when they are written because they echo so well the turn of thought of the time, whereas most of the works of the very great masters were rejected by the world at first, simply because they were ahead of the times. Of course the quality which makes those "masterpieces" of the day so popular also destroys their meaning to subsequent generations. Such compositions are, as it were, the journalism of music, just as the latest novel of which everyone is speaking is the journalism of literature—ephemeral productions which have their value in their own day and then presently cease to be. Such works are certainly masterpieces in that they are extremely clever and have much talent, even genius, but they just lack that peculiar sentiment which is of no definite time but belongs to man under all sorts of circumstances and fashions of life. It is this sentiment which makes works such as Shakespeare's plays and Beethoven's symphonies and Händel's oratorios live. We have a very good example of the fashionable masterpiece in Mascagni's "Cavalleria Rusticana." Doubtless this work will live for some considerable time, say twenty years, and then it will seem dreadfully old-fashioned to our children, who will probably make a mock of us for our bad taste. The great mistake is to suppose that the works of genius invariably live. As a matter of fact there are several grades of genius, and it is only the very highest that have still something vital to say when their day is long since past; and even these, pessimistic as it may sound, are not forever. It is only that they appeal to mankind for a longer period than do the geniuses of the second grade; but the flight of centuries, the crumbling of played out civilizations will in time silence even the greatest genius that ever breathed. It were idle, for instance, to pretend that the Greek dramatists and poets appeal to us as they appealed to the Greeks themselves; we can understand by exercise of sympathy that they did so appeal to mankind once, but the ideas expressed in their dramas and poems are not our ideas, their ideals are not ours, and they do not move us in the same way as Shakespeare does, nor even as do our much more modern dramatists. In the history of music the works of genius which have not lived fill many chapters, but then much of this fact is certainly discounted by the hitherto immature state of the art. Still, it is a mistake to put down too much to the score of technical progress, because in literature we find that the masterpieces of but a little while ago are only booksellers' masterpieces now. They have no longer the aroma of vitality. Cowper is hardly read at all, and yet he undoubtedly was a poet; Massinger, Beaumont, Fletcher, Ford and Marlowe were great dramatists in their day, and their plays are still read, but it were idle to pretend they are entirely vital to modern minds. Even Byron's works have a strange tinge of decay, mainly because in a certain degree they voiced the fashionable thought of the period in which he lived. On the other hand, Chaucer, Shakespeare and even Shelley, in spite of his immature and foolish thought, are as fresh now as ever they were. But it is not primarily the duty of a musician, painter or poet of genius to appeal to posterity; that is only an accident. Their duty is to say something to men and women of their day, to help in the development of the human mind, and it is arrogant pedantry to deny to these geniuses of the hour the name of genius simply because their works have not that subtle something which makes them last longer than three or four generations. They may not be of the very salt of the earth, but they were geniuses notwithstanding, and did their best while they lived on this planet. Among the geniuses of the second grade we would give Weber a high place indeed, but we do not see that anything is gained by including him in the small list of those composers whose works seem almost imperishable; for beautiful, in its way, as some of the music of "Der Freischütz" is, you cannot but be struck with the fact that, as a whole, it appears pale and faded and that it has not stood the severe test of time. One can surely be of this opinion without any desire to belittle Weber's gifts, and without forgetting that music drama owes an incalculable debt to him.—The Musical Standard.

A Leo Delibes Festival.—The Vauban Concert Association, of Lille, France, under the direction of Oscar Petit, organized a festival in honor of Léo Delibes. The principal works, "Sylvia," "Lakmé," "La Source," "Coppélia," "Le Roi s'amuse," "Kassya" were well executed and much applauded.

Objective Expression in Music

According to the Language of Instinct.

[Translated from the French of M. Jules Combarieu ("Revue Philosophique," February, 1893), by Percy Goetschius, Mus. Doc.]

(Continued from last week.)

THE most interesting employment of tone qualities, whether it be in vocal or instrumental music, is that of which the object is not a sort of repetition of natural sounds, but the imitation, by way of analogy, of the color of material things. We do not need to interrogate physicists to learn from them whether sound and color may be considered as more or less identical phenomena; the subject only interests us at present from an artistic standpoint, and, besides, the observation of instinctive speech suffices to illuminate this side of the question. It is certain that we are accustomed to adapt the timbre of our voice to the coloring of exterior objects. We do not speak of a beautiful summer day, all aglow with light, as we do of dull, rainy weather, or a dark night; we do not speak of a beautiful face, possessing all the freshness of youth and health, as we do of that of an invalid, emaciated, livid and dreadful.

A short time ago I heard a painter express his opinion of various celebrated artists. In speaking of Ruben's coloring his eye brightened, a smile played upon his lips, and his face was the picture of joy; his words were articulated with great distinctness, with pure tone of voice, and a bright and lively enunciation. In speaking of Rembrandt, of his clare-obscure and his bituminous ground, the painter half closed his eyes as if experiencing spontaneously the impression of a dim light; he wrinkled his forehead and put on a more severe air; his voice became dull, muffled, at times deep and grumbling. In speaking of Corot and the hovering mists of his landscapes, the painter's whole physiognomy, and the voice itself assumed a remarkable fineness, coupled with a more deliberate utterance, an almost hesitating diction, and a quivered indication with the fingers.

We recognize in the art of diction a few of these traits of expression established as rules. According to Legouvé, to whom we must constantly revert, because he is the inquiring representative of an art of transition, every reader who understands his business must "paint" in reciting; he must invest the words with all the prismatic colors, must use reds, violets, pearl-grays, pale-golds, all the "tones" of the palette of sound. And, in reality, words are capable of giving us these various impressions.

The analogy between tone and color is not only attested by a multitude of popular and habitual idioms; we find it indicated every instant, in the poets, by images whose origin must be sought in the physiological phenomena of which I have just spoken. I open a volume of V. Hugo ("La Pitié suprême") and on the second line I read:

A tumult wild, obscure, in keeping with the gloom.

In the "Quatre vents de l'Esprit" (la Révolution) I read again:

A hoarse roar, like the noise which might come
From some enormous panoply of gloom;

and the same assimilation in the "Légende des siècles" (Pleine Mer).

A large proportion of expression in descriptive music is founded upon this analogy between sound and color.* This analogy, though doubtful in some points, appears certain to me in those which follow:

We know that the tone qualities of various instruments in the high register are perceived by the ear with very great distinctness. Thus we never confound an acute tone of the flute with an acute tone of a trumpet or a stringed instrument. On the other hand, if we descend into the depths of the orchestra it becomes at times quite difficult to distinguish the diverse species of sound. One may already imitate certain wind instruments upon the violoncello, or certain low tones of the bassoon by corresponding tones upon the piano; the difference between the lowest tone of the double basses, which has forty-one vibrations, and that of great organs, with sixteen and a half, is almost entirely imperceptible. In a word, the instrumental field extends from a very bright region, where the tones can be very clearly distinguished from each other, to a sombre region, where they become more and more blended.

From this it follows that the musician, in giving the equivalent of a very vivid and bright color, employs the high register of the tenor instruments, and for the equivalent of a dark color he uses the low register of the basses. The employment of forte or piano enables him to heighten the effect. Thus in "Rheingold," the "Rheingold" motive appears in company with a brilliant fanfare. Trumpet calls are commonly employed to represent the bright light of day. Among the many examples upon which I might rest my statement, I will cite the beautiful instrumental

* It cannot be, in this place, a question of color hearing, *i. e.*, that property which certain persons possess of interpreting a tone to themselves as some characteristic and constant color. That is a peculiarity of a pathological order. (No. V. of Dr. Barateux's articles in the "Progrès Médical," December 10, 1887, &c.) At the most it might be asserted that this anomaly would be impossible if a primary analogy did not exist between tones and colors.

melody in "Sigurde," which illustrates these words of "Brünnhilde" (second tableau), "Hail, splendor of day!"

In numerous passages in the prologue to the "Götterdämmerung," on the contrary, the employment of low registers for the impression of night is to be found. In the "Invocation of Nature," which is a nocturnal scene, Berlioz has assigned an extensive rôle to the double basses, with this direction: very broad and very sombre. An analogous procedure is adopted by Wagner at the beginning of the second act of "Lohengrin," to represent the darkness which envelops "Ortrud" and "Friedrich" on the steps of the chapel. In the majority of orchestral works we may moreover consider the basses as constituting the ground tint, against which the motives of the picture stand out in bright relief.

Between these two extremes there are numerous intermediate shades. Has not a soft, veiled tone of the horn, like that which so admirably interrupts the pilgrims' prayer in the second scene of "Harold en Italie," an evident analogy with the tint of twilight? We will add that, saving a few exceptions, orchestral instruments form family groups in which the tone qualities present successive shades of the same tint. There is no isolation without proximate shades, which weaken or brighten the tint. They are classified as the tones of color are disposed upon a palette, passing from the brightest to the deepest. The very instruments of percussion themselves, whose employment for the sole purpose of marking the rhythm was such an irritation to Berlioz, have also their shades of expression. Each of these tone qualities has an extraordinary power of suggestion. It represents not only the distinctness or the intensity of a color, but also its harshness or its softness, its nobility or its triviality—perchance even some still more secret and special quality. Helmholtz has shown that the timbre results from the combination of a certain number of simple tones in progressive degrees of elevation, with a fundamental tone. But why is it that when a resonant body is struck certain harmonic overtones issue to the exclusion of others? That is evidently owing to the molecular constitution of the body which is set in vibration. From this it would seem to follow that the timbre of tones expresses the concealed nature of objects, their secret life—in a word, the proprium quid which distinguishes one sort from another, in which case the study of musical expressiveness, from this side at least, must needs be confounded with ontology—if ontology exists.

The preceding resources are multiplied infinitely by the arts of combination and of execution. Ch. Blanc relates that one day he admired, in the central cupola of the Luxembourg Library, the torso of a naked woman, painted by Delacroix, the rosy flesh color of which was of a delicious freshness. "You would be very much surprised," said a friend of the artist's to him, "if you knew what colors have produced this rosy flesh. They are tones which, viewed separately, would appear to you as dull as the mud on the street."

How often the same phenomenon is produced in music! In a recent article Saint-Saëns, who is a good judge, said that at first sight Berlioz's manner of scoring the different parts of the orchestra appears absurd, at variance with all common usage and all probability; one would imagine that such an odd amalgamation never could "sound." But in the execution nothing could be more clear, more original, more luminous. How is such an effect produced by such means? It is the musician's secret, just as coloring is the secret of the painter. It has been questioned whether, upon hearing a chord struck, the ear apprehends the different tones of which it is constructed, or receives simply one impression of the whole. If the chord be struck on one and the same instrument, say the piano, the inquiry does not admit of a single doubt; but if it be produced by several orchestral instruments, in view of a certain color effect (which would be impossible upon any single instrument), the case seems to me altogether different. Here it would become impossible, as before Delacroix's cupola, to distinguish either the nature, or even the number, of its component members. The second measure of the prologue to "Tristan und Isolde" commences with a chord of four tones (F natural, B natural, D sharp, G sharp), for which Wagner uses the following instruments: Two oboes, two clarinets in A, an English horn, one first and one second bassoon, and one violoncello—in all eight instruments and five species of timbre.

These various elements produce by their union an effect which none of them, taken separately, possesses. On close consideration it is no more than simply a peculiar position of the chord of the seventh of F minor, with enharmonic changes of A flat to G sharp and E flat to D sharp—rendered necessary by the resolution which is made into the dominant seventh chord of E. But, by the simultaneous emission of these tones, the ear is surprised and led astray. It is like a spot of rare color which baffles analysis. Are there four tones in this chord? Are there twenty?

We know, finally, that the touch of the performer can vary the tone quality of the selfsame instrument in a very sensitive manner. There are a hundred ways of attacking a string with the bow, of striking a key with the finger, of puffing a breath of air into the channel of a flute or into the

reed of an oboe. The resources of coloring in music are indeed as innumerable as in painting.

III.

I have been speaking of the descriptive mediums, by the aid of which the musician strives to grasp directly, and to reproduce certain qualities of objects. I must say a few words about another phase of description, which is purely symbolical.

It is the most puerile part of music, if we examine it from the standpoint of exactness, but one of the most interesting at times, from a purely musical point of view. The musician often has to represent objects for which he has no precise model; he creates one, imaginary, most of the time false, from remote and complex analogies which his taste and imagination know how to turn to advantage, and which it would sometimes be impossible to analyze.

At first he may in certain cases make use of equivalents, may convey an idea of actual dimension by a greater or lesser intensity of tone, may substitute rapidity of melodic movement for the conception of brightness of color, may replace the sensation of concrete beauty by that of consonance or well ordered rhythm. His artifices, in these several respects, are of infinite ingenuity and flexibility. He may also, by dint of greater boldness, treat his subject in a perfectly arbitrary manner, as will happen, for example, when he creates a local coloring.

Local color is a complex question, which it is nevertheless easy to comprehend when one has obtained a clear idea of the various capacities of music; if the musician reproduces the melodies, the peculiar rhythms, the timbre of the instruments of certain countries, the local color reduces itself to a musical citation; if he endeavors to express the sentiment (gayety, melancholy, sadness, desolation, &c.) which, whether falsely or justly, is habitually associated with one's idea of this or that country, then it is reduced to a music of subjective expression; there might even be, theoretically, a third case, that in which use would be made of those directly descriptive means of which I have spoken above. But it is most frequently made up of arbitrary images, and consists in an association of ideas which the composer imposes upon us by an artifice which eludes our notice, and a clever deception.

These images consist in the employment of certain exceptional instruments, and above all, in the alterations to which the tonality and the accustomed turn of a melody or a rhythm are subjected. This last resource is one of the simplest and most sure. Remove, for example, the half steps from the scale of C; you will obtain a tonality devoid of character, giving to the ear the impression of any tonality you will. The musical form being rendered thus indefinite, the hearer finds himself disturbed in his habits, thrown out of his element, quite ready to connect the language he hears with the image of an exotic object; the musician takes advantage of this indecision and, turning it to his account, leads the incredibly docile spirit wherever he likes. We but need to raise the fifth of the perfect chord one semitone, in order to obtain a deliciously perturbing harmonic color.

Do not certain words of a more or less barbarian character, in poetry, appear to create the illusion of Indian, Carthaginian, or some other tinge? The proper names with which the pages of Leconte De Lisle's "Antique Poems" bristle are strange; that suffices the reader. The second "m" added by Flaubert to the name Salammô is a clever hit of the colorist. And the circumflex accent placed above the "o" does not fail to contribute its value, as well. The limit which this peculiarity must never overstep can only be fixed by taste. Thus, in "Lakmé" (market scene), in the "Infancy of Christ" (scene of the soothsayers making their cabalistic signs), in the ballets of the "Trojans at Carthage," and in the magic invocations of the spirits of air, water and fire in "Esclarmonde," we find a local coloring, the secret of which need not be sought elsewhere.

IV.

Having reached the end of this analysis, it only remains for me to recapitulate the essential observations and deduce their consequences, directing an additional word to certain skeptics whom it is necessary to assure anew, if not convince.

I believe I have demonstrated that music can reproduce:

1. The direction of an actual movement, its rapidity, its form, its rhythm, its total duration.
2. An indeterminate number of natural or artificial sounds of the exterior world, with all their varied grades.
3. The relative position of two immovable objects in space, or of two movements, and the variable distance which separates them.
4. The degree of brightness of colors, and a certain number of their specific qualities, up to an indefinable limit.
5. The size, great or small, of objects (by way of equivalence and analogy).

If we reflect upon the advantage to be drawn from the simultaneous employment of different registers, as a means of indicating the situation of objects, we must acknowledge that music merits a place all by itself in the classification of the fine arts. It is something else than an art of time, inasmuch as it can represent things by a combined picture in which the relative positions are indicated; and it is not merely an art of space, since this combined picture is per-

ceived as time-duration. By the simultaneous employment of different registers it obeys a law of symmetry; by the constant use of measure it is dependent upon the law of rhythm. It belongs at once to each of the two triads conceived by the disciple of Aristotle. It is movement, but disposed according to certain conceptions of space; it is space, but without stability. (This is similarly the case with the dance, placed quite erroneously in the same category as poetry. The dance is nothing but the art of statuary with the additional quality of mobility; it is a series of movements regulated by a rhythm, and at the same time a combination of attitudes regulated by a principle of symmetry. It is also distinguished fundamentally from poetry in possessing, like music, the power of simultaneous expression.)

At the same time it is important to come to a clear understanding in regard to an appropriate name for this phase of musical expression, and to fix its limits with exactness. As we have just seen, music reproduces no more than certain very general qualities of objects; if we except the employment of those tone-qualities which, in special cases, appeared to interpret that which is most secret in the nature of things (here again one of the most obscure points of the question), music confines herself to indicating abstract characteristics, or to giving equivalents of coloring which do not afford us any acquaintance whatever with any particular element of the physical world. The word description, which is commonly made use of, is therefore utterly improper; it awakens the idea of an exact and finished copy, with such fixed contours as must completely elude the language of tone. I should prefer the terms equivalence, analogy, interpretation, for all that concerns coloring and the relations of position in space; and the word imitation, in reference to the sounds of nature. The words "objective music" would sum it up most perfectly.

Music says much, but it does not say all. Now, under the pretext that it does not tell the whole, certain critics would still make us believe that it tells nothing at all. When will this persistent confusion be dispelled? In one of his recent feuilletons (see the "Times" of May 5, 1892) J. Weber published a letter of Edouard Lalo, of which here follow a few interesting lines: "I take no credit whatever to myself for opposing the current of descriptive music; I find nothing in it but pretensions, the realization of which is impossible * * * [here follows a sentence which is a reproduction of the thought of Schumann, quoted at the beginning of this article]. To cite but one among the most illustrious examples, what is the pretended 'storm' in the 'Pastoral Symphony'? It is a superb piece, full of energy, well managed, well developed; but where in the world is the storm? What connection can one find between the untranslatable noises of a storm and the admirable musical page of Beethoven? If I should choose to entitle this page 'The Wrath of our Heavenly Father,' I would like very much to know how anyone would set to work to demonstrate my error. This fashion of program music has become considerably aggravated, and we are being served at present with great doses of servile classicality. It is absurd from every point of view, for upon analyzing this sort of music, which is presented to us as a progress, an innovation, we discover nothing more than a pretentious potpourri process."

And Weber appends a commentary in the following words: "Lalo was right in the sense that the means employed by Beethoven for depicting a storm are such as serve continually for expressive effects, even when it is not a question of a storm. The same applies in the case of the galloping of a horse, the barking of a dog, the song of birds, &c. We make use of a blow upon a bass drum to represent the report of a cannon; but if every heavy bass drum beat in military music signified the roar of cannon it would be enough to make the heart of the bravest soldiers tremble; luckily the bass drum cannot deceive anyone."

It is mortifying, after all that has been said about it, to speak again of that everlasting storm in the "Pastoral Symphony" which has made so much disorder in the domain of aesthetics. I will nevertheless offer the following observations, first of all calling to mind that the letter quoted by Weber dates from 1884, and that in 1886 Lalo wrote "Le Roy d'Ys," certain pages of which are full of realistic description. Besides, circumstances which it would be indiscreet to recall give us leave to suspect the impartiality of this caprice against "the unrealizable pretensions" of certain musicians.

1. "Where is the storm?" you ask. We may reply: It is in the employment of the basses with their indistinct rumble; in the employment of the trombones and kettle-drums with their violent outbursts, and that of the piccolo with its piercing whistle; it is in that immense chromatic scale which, "starting from the highest pitch of the instrumentation, comes diving down to the lowest depths of the orchestra;" it is in the rapid movement and the resounding tumult of the whole scene; in a word, it is in the choice of tone-qualities, rhythm, volume and melodic designs. Lalo himself acknowledges that it is a composition "full of energy." But wherefore this energy? And why doubt its signification, since Beethoven himself has informed us of his intentions by a precise title?

2. Certainly one might entitle this page to perfection,

"The Wrath of Our Heavenly Father," because our imagination establishes a perfectly natural analogy between the manifestation of divine anger and a tempest. But might you entitle it "Thanksgiving of the Peasants After the Passage of the Storm"? Evidently not. The imitation of natural phenomena is not sufficiently accurate in this case to cause us to recognize immediately the model under suggestion; but it is nevertheless enough so to exclude certain interpretations which would be absurd. It is a question of measure; and instead of trying, as has been my endeavor, to fix the extent of this measure and the limit which musical exactness is incapable of surpassing it is truly more convenient to confine oneself to a negation pure and simple. It is precisely for the reason that music only reproduces certain characteristics of things (energy, movement, direction, disorder, clear resonance, relation of position, distance, &c.) that it has need of a program, or an explanatory title, designating the special object to which these characteristics appertain. The program or the title is a conventionality, like so many others; they are not intended to give to the music a value which it might lack absolutely, and which they would replace by a gross artifice; they complete the language by giving to a work of general character a particular attribution.

3. "The means employed by Beethoven for depicting a storm," Weber adds, "are such as serve continually for expressive effects, without its being a question of a storm." This fact results from the very analysis to which we have been devoting ourselves, and does not appear to me to invalidate in the least the thesis which I have supported. Objective music is, moreover, in the same predicament as expressive music, so far as clearness is concerned. No one will deny that tones have an analogy with a cry, and express an emotion; now, in ordinary life, it happens many times that we hear a cry and interpret it in various ways. But the range of interpretations is nevertheless not without limit. A very soft sigh may express suffering, extreme pleasure, and still other sentiments, but the idea would never occur to us to recognize the language of anger or menace in it. Here again it is necessary to make essential distinctions. From the fact that among a group of things there are a certain number which resemble each other or are even identical, one has not the right to conclude that all of them are in the same condition.

4. "In analyzing this sort of music we discover no more than a pretentious potpourri process. This fashion has become aggravated," &c. Shall we condemn a process because of the abuses which have been made of it? Liszt, to cite one of the originators of program music, has often fallen into the errors of affectation and puerility. I know nothing more insipid than such of his melodies as "Blume und Duft," where in essaying to render the perfume of a flower (!) he suppresses all melody, reduces the rhythm as much as possible and confines himself to a few incoherent chords of pretentious harmony (how superior Mozart appears in his melody, "Das Veilchen," composed to Goethe's text!), and nothing more childish than those tone groups in the "Three Bohemians," which are supposed to represent the smoke exhaled from the mouths of the players; or the descending scale with which, in the "Chanson du roi de Thulé," the composer would depict the cup sinking to the bottom of the sea. It is certain that the musician should not make a point of indicating a material object, unless that object concerns the recital or drama as a whole. It is a matter of taste, intelligence and tact; and must those who are wanting in these qualities make others suffer for their defects?

It may even be granted that, in a general way, program music presents dangerous breakers. Good sense alone is capable of governing things by abstract general conceptions; it is in Reason alone, vivified incessantly by its own mysterious power, that the composer can find those principles of order and combination which enable him to build his work logically and to subordinate all of its parts to the law of unity. Consequently the imitative style of music in alluring the artist away from himself and impelling him into the objective domain, tends to make him lose sight of the art of fine and scholarly construction; it exposes him to the same peril into which certain realistic writers fall, who, disgusted with commonplace ideas and intoxicated with the spectacle of life, conclude by delighting in the document for its own sake, confine themselves to describing sensations, soon forget to think, sometimes even to write and are no longer able to compose. What they produce is no more a novel, but a journal, written from hand to mouth. Their sole ambition is to carve slices from life and serve them without seasoning. The potpourri on which they strand finds its musical equivalent in those rhapsodies which, because of their incoherence ("Formlosigkeit," as the Germans call it), are the very antipodes of the classic symphony.

But these dangers are only alarming to mediocrity, and the critic must not exaggerate the importance of the faults which result by an error in attribution. All music oscillates between reason, which dictates the synthetic formulae, and exterior observation, which incites to analytic treatment and dispersion. The true musician knows how to satisfy at the same time these two inclinations, which summarize all the instincts of our nature; he is able to adjust a superior order to material exactness, and to regulate reality by reason.—Chicago "Music Review."

The "Waltz King's" Silver Wreath.

MR. RUDOLPH ARONSON, who is working energetically for the tribute to be presented to "that genius of popular music," Johann Strauss, has since our last issue obtained contributions from the following: Henry Seligman, Leo Sommer, Charles E. Pratt, L. M. Ruben, John L. Burdett, Wm. J. Rostetter, F. C. Whitney, Ernst Catenhusen, Oscar Hammerstein, Jesse Williams, J. L. Ottomeyer, Max Maretzek, Leo Dietrichstein, Hiram W. Hunt, Louis Lombard (Utica Conservatory of Music), Albert Ross Parsons, Jules Levy, L. Conterno, Mme. A. Murio-Celli, Albert Crane, S. Froelich, J. W. Herbert, G. M. Rosenberg.

The wreath will be completed and on exhibition at Messrs. Tiffany & Co. September 15. It will be 16 inches in diameter of sterling silver. There will be fifty leaves, on each of which the name of a composition of Strauss will be engraved. The "Waltz King's" portrait modelled in relief on a gold lyre, with a few bars of his famous "On the Beautiful Blue Danube" waltz, will adorn the apex of the wreath, while the base will show a graceful intermingling of the American and Austrian flags, with the Austrian coat-of-arms and the inscription, "Presented to Johann Strauss by his American Admirers, October 15, 1894."

Mr. Stephen Fiske (in the "Spirit of the Times") makes the following timely comment:

If everybody who has heard and every musician who has played Strauss' waltzes without paying the composer a single cent would subscribe a nickel to this testimonial, the wreath might be of gold and all the lettering in solitaire diamonds. The same brilliant result might be effected if every composer who has stolen or adapted Strauss' ideas would send in a \$10 bill. However, since it is impossible to be honest, let Americans be generous and grateful.

Mr. Rudolph Aronson, 1402 Broadway, will thankfully receive and promptly acknowledge subscriptions for this worthy tribute, no matter how small.

Gotha Theatre Closed.—The lamentable fact of the closing of the Gotha Court Theatre, the pride of the former princes of the duchy, is mentioned in a London contemporary in these words:

Although the Duke of Saxe-Coburg clings frantically to his handsome English allowance he does not intend that "his loyal Coburgers" shall have the benefit of much of it. Hitherto Coburg has had a theatre largely supported by the reigning Duke, but H. R. H. has applied to the state parliament for a subsidy in its place—a weakness of his, by the way—and as it has been refused he has decided to close the theatre. The Germans are a thrifty race, but this piece of parsimony has disgusted them. Perhaps, however, the Duke will make it up to his subjects by fiddling to them occasionally. The Coburgers would enjoy that excessively.

Paul Gilson.—Mr. Paul Gilson, the young Belgian whose work, "La Mer," was pronounced as a very serious and important composition, is about to finish a great work, "Francesca di Rimini," for soli, chorus and orchestra. It is expected to be brought out next winter in Brussels.

Milan.—The Pompeian Theatre at the Milan Exposition, which was reported to be in bad financial straits, is to be occupied by a French comic opera company, which was recruited in Paris, beginning the latter part of this month until the end of October.

At Last.—Signor Sonzogno has at last been installed as impresario of La Scala in Milan; he has given up the subvention of \$40,000, but the municipality will provide the theatre, orchestra, ballet, and stage hands. He will give next winter Mascagni's new operas, "Ratcliff" and "Silvana," Massenet's "Navarraise" and Franchetti's "Azrael."

Poems as Raw Material for Operas.—Librettos based upon English poems or English romances are growing quite common on the Continent. Verdi's last two operas have both been founded on Shakespearean plays, a Danish composer has set a book adapted from Mr. Haggard's "Cleopatra" and now we learn that a new opera, entitled "Enoch Arden," the libretto of which is drawn from Tennyson's famous poem, has been accepted at the Imperial Opera House at Berlin. The music is by Herr Victor Haussmann, a young and hitherto untried composer.—London "Globe."

Sir Arthur's Librettist.—Sir Arthur Sullivan is about to return to the Savoy Theatre with a new opera to be brought out under the direction of Mr. D'Oyly Carte. The librettist will be Mr. F. C. Burnand, the editor of "Punch," which promises a combination of words and music which will be looked forward to with much interest. This is not the first time Sir Arthur Sullivan and the editor of "Punch" have been in collaboration. The new Savoy piece will indeed be a reconstruction and writing up to date of a piece in the production of which they collaborated many years ago. It was called "La Contrabandista," a name that will be revived. But to all intents and purposes the opera will be a new one, scarcely a third of the original work being used by the librettist and composer.

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NEW YORK, WEDNESDAY, AUGUST 29, 1894.

NEWSDEALERS

Should place their orders immediately with their supply houses for the September Special Issue of THE MUSICAL COURIER, which will contain also the first European (International) Edition of The Musical Courier, making together the largest and most interesting illustrated weekly paper ever published.

THE agent who has the Briggs piano has a valuable agency which he should spend great energy on. It's live agents that the Briggs Piano Company wants. The piano is a seller, and only the proper manipulation is wanted to secure large results. A great impetus will be given the Briggs this fall, and the trade can look for splendid results.

BROWN & SIMPSON as soon as the Tariff bill passed both Houses of Congress started out their traveling men saying that business would revive and men to help it along were needed on the road. That's sensible and a course to be commended. Brown & Simpson believe in going after business and making no noise about it when they get it.

THE working forces of the Hallet & Davis Piano Company, are getting back from mountain, lake and seashore to attend to the affairs of the concern. Preparations for fall trade have been going on constantly, nothing of importance suffering from vacation—this firm never lets business suffer for pleasure. Some big things can confidently be expected from this concern this fall and winter.

MOST dealers desire innumerable styles of one piano to show customers, as every purchaser has different ideas of architecture; and those dealers who desire this should have the agency for the Emerson piano. Much of the success of the Emerson can be accredited to the inborn taste of the producers of this piano. The case sells the piano quite as much as the instrument's merit as a piano; combined, these two things make chances for large sales good.

MR. LUDWIG, of Ludwig & Co., who is on the road, is sending in to his house some large orders. He writes that wherever he goes among their agents his reception is the most cordial. Always ready to receive suggestions as to improvement in styles, &c., Mr. Ludwig is met only with suggestions that a few more pianos would be acceptable. He replies that shipment is being made as rapidly as possible, and then stirs things up at the factory in his next letter.

MESSRS. IVERS & POND, under date of August 20, write: "It gives us pleasure to say that we see a distinct revival in business. During the past week orders have been coming in much more freely than in the past, and our shipping department at our factory is lively. We shall do substantially more business in August of 1894 than we did in August of 1893 which, after the peculiar times that business houses have been experiencing during the past year, is rather satisfactory."

WHEN one takes a walk through the warerooms and stock of Decker Brothers and sees on all sides specimens of superb pianos, no wonder can come at the prestige of the house. A house that can and does produce such goods as those of Decker Brothers must necessarily stand high, as the world is ever ready to accord a place to those who merit it. Sometimes that place has to be fought for, but the result is certain if there is merit in the goods. Decker

Brothers have for years held one of the high places in piano manufacturing and their position is now an assured one.

MR. ROBT. M. WEBB, who sailed for Europe Saturday last according to the little trade papers, they naming the steamer La Touraine as the ship on which he departed, has been enjoying the delightful weather of New York waiting for Wednesday, August 29, on which date he sails for Europe on board the steamer New York of the American line.

BY the will of the late William Hooper, president of the John Church Company, he gives \$100,000 to establish a free homœopathic hospital at Cincinnati, and he also leaves to each and everyone in his employ at the time of his demise (who had been previously employed by him for at least one year) a sum equivalent to the amount of his or her salary for the year.

MOST satisfactory returns are being made by F. E. McArthur, who started on the road in the interest of the Hardman & La Grassa piano a few days ago. Mr. McArthur is traveling through New York State and has established several agencies in important cities and towns. Mr. La Grassa has promised a baby grand by October 15. The cases are in process of construction. The pattern has been sent for the plate and everything is progressing finely.

THE MUSICAL COURIER received last week a framed photograph of the four energetic men composing the Standard Action Company, of Cambridgeport, Mass. The trade knows well the careful, conservative, though lightning-thinking financial man, D. A. Barber, who rarely makes a mistake, and his partners, Geo. Bates, Willis Mabry and H. T. Skelton, who are all thoroughly skilled action makers. It is a splendid quartet of business and practical men.

THE Western Cottage Organ Company, have been making a deal with Mr. John Corl, and will manufacture a piano bearing his name at Ottawa, Ill. Mr. Corl was connected with Mr. Connell when the Corl-Connell piano was made at Oregon, Ill. These partners were joined by Mr. Jepson, formerly with the Chicago Cottage Organ Company, and the Schiller Piano Company was formed, Mr. Corl leaving the concern later.

It is given out that the piano to be made by him at the works of the Western Cottage Organ Company will be named the "Merrifield," in honor of the president of that concern.

FROM successful advertising the "Crown" piano has become one of the best-known pianos of Chicago. It is known from the Atlantic to the Pacific, and the Atlantic does not bound its fame, for in Europe the piano is well and favorably known. The manufacturer of this piano, Mr. Geo. P. Bent, has so well and thoroughly made his piano known by systematic advertising that his methods are certainly worthy of imitation, and manufacturers starting to-day need have no hesitation regarding the future of their business if they observe his principles, viz., first, a piano that appeals to the great masses; secondly, proper means of making the public aware of the existence of such an instrument.



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Barmen-Germany.

OFFICE OF THE MUSICAL COURIER,
BERLIN, August 10, 1894.

TO one who has a personal and scientific interest in the problem of piano manufacture, in the future of the industry, in the development of the instrument and the broadening of its artistic and educational spheres there can be no greater pleasure than a visit to and inspection of piano factories conducted by far-seeing, progressive and intelligent minds who are able to discern what the future has in store for this, the most potent of all modern instruments. Such inspections are comparable to the voyages of geologists and palæontologists who visited distant mountains and deserts to verify hypotheses and to the voyages of the Arctic seamen to lead to new evidences required to confirm theories based upon earlier discoveries.

This very motive was at the bottom of my trip to Europe. I did not consider my many years of experience among the American piano factories as sufficient to entitle me, for my own sake, to claim an unprejudiced judgment upon piano manufacturing as it exists at the end of this, the first complete century of the art. My experiences, while they have been varied and based upon a scrupulous investigation of the methods applied in America and the completed instruments of all countries, were yet lacking in that finish necessary to round them off and enable me to speak *ex cathedra* on the subject as a whole. To make my scheme complete I had to denationalize it, and to do this I was compelled to visit the European factories.

France and England both gave me many new and curious ideas, and in some instances dethroned from their rather elevated perches many favorite prejudices which, I now own, are an evidence of a rather bigoted influence. I can lose nothing by being candid; I can gain nothing by refusing to be candid. I learned a great deal in studying the French and the English systems of piano manufacturing, but a perfect fund of liberal instruction was gratuitously offered to me by the privilege granted by the old and renowned firm of Rud. Ibach Sohn, of Barmen, in Germany, when that house enabled me last week to inspect its factories at Barmen and Schwelm.

Rud. Ibach Sohn will celebrate its centennial this year and in its history is crystallized the history and the evolution of the piano of to-day, its early products representing the first escape of the piano from the thralldom of the clavichord and harpsichord and its latest instruments, as I saw them and played them last week at the establishments in this country, representing the perfected type of the piano is it will pass the barrier of the century into 1900. To represent both ends of such a vast economy, the scope of which can only be appreciated provided one can grasp the tremendous influence of the piano as a factor both in art and in the social life—to represent the era of the birth of the piano and properly and consistently to represent its highest form of development one century later keeping artistic and intellectual pace with the whole subject, has seldom been accomplished; nay, the instance of Rud. Ibach Sohn is the only one on record in Germany sufficiently pronounced to make it emphatic and national.

In saying this much I have already conveyed the impression that the pianos of Rud. Ibach Sohn are typical representatives of the modernized art of piano making, and when I say this it conveys the parallel meaning that the factories of the house must necessarily be model institutions of the kind that can produce such instruments. As I have already stated in previous letters from Europe, I must disclaim any purpose or intention to go into elaborate details of construction, for I shall probably utilize these for certain comparative purposes to be embraced in showing at a later day the contrasts between the German, English, French and American methods of piano construction.

Suffice it to say of the establishments of Rud. Ibach Sohn that they are great industrial units that utilize, under scientific sway, the complex and heterogeneous natural and artificial material necessary to construct an artistic body and convert it into the homogeneous piano of to-day. This is done under the control of a system that is as free from friction as the mechanical genius of the age can operate it. The conservation of the energy, the application of new forces, which is employed in the first, the valuable lessons of one

hundred years of experience, the sympathy with the time and the age in which we are active, the spirit of adaptation and a desire to anticipate approaching tendencies—these are the elemental and vital forces that produce the remarkable Wagner grand, as the most beautiful style made by Rud. Ibach Sohn is called.

Naturally, and most obviously, the piano industry as an effective industry must necessarily thrive in Germany if this nation can, as it does, generate such a house as this Ibach firm, which is symbolical of the tremendous strides made by Germany as a piano making country. The future of such a house is assured, for its product is the living expression of the art that nourishes upon it.

M. A. B.

BEWARE OF FRAUD.

THE visit paid by our Mr. Blumenberg to Europe this year has disclosed to him the fact that a regular traffic exists in the production of fraudulent and illegitimate musical instruments supposed to be old and prepared especially for American collectors, who become the victims of systematized robbery and fraud.

Clavichords, harpsichords, spinets, violins, 'cellos and curious instruments in imitation of mediæval types are manufactured or doctored to give them the appearance of old specimens, and they are placed in the track of American buyers, who are apparently misled chiefly because of their confidence in the parties engaged in this line of business in Europe and their agents in the United States.

It is therefore our duty to advise all persons who propose to spend any money on such objects to investigate the party or parties offering them for sale. Europe has been scoured of nearly all perfect specimens and the pedigree of nearly every legitimate instrument is known. If this cannot be produced together with the instrument no one should be tempted to purchase, for it is almost certain that a "fake" or fraud is about to be foisted upon him, especially if he is an American—for the stuff is made particularly with an eye upon the American market.

LAST Saturday completed the season of Saturday half day closing for 1894, and this week piano purchasers can select pianos from the warerooms all day. This season of rest ends in all large cities at the same time.

THE warerooms of Sohmer & Co., on Fourteenth street, have been redecorated and present a beautiful appearance. Not only has paint been used on the warerooms, but the outside appearance of the building has been made handsome as well. Two new and elegant signs are also on the front.

A USUALLY careful contemporary says that "Wm. Tonk & Brother appear to be elated over the reduction in the tariff on piano actions. "But there isn't any reduction in the tariff on piano actions—don't-cher-know—and there won't be whether the President signs the bill to-night or does not sign it, and besides, even if there were a reduction it wouldn't elate the Tonk Brothers very highly because when the McKinley bill went into effect they made all their plans accordingly and they now put together the Herrburger-Schwanders in their own factory here. And besides, do you suppose that Mr. Wessell would have been away enjoying himself in the country had there been any possibility of a reduction?"

THERE is a distinctly better feeling in the retail trade in New York and it is not a sensation produced by prospects, but by an actual revival of business. People are returning to the city much earlier than usual this year for some reasons probably best known to themselves, though much written about by others, and there is an inclination to buy, and (what is most gratifying) an inclination to buy on terms much more favorable to the vendors as regards cash payments. By the end of the next fortnight there will be a general refurbishing of the warerooms and a general air of briskness and of activity, which will make it more pleasant for a salesman to come to work than has been the case for months past, when each day was a repetition of the preceding one—a long, listless, customerless stretch that tried men's patience and wore out piano stools and palm leaf fans.

ONE of the amusing errors made in the tariff bill is the classification of musical instruments under "Explosives." They fall in the bill as it is printed between friction matches and percussion caps.

WE regret very much to learn that Mr. W. H. Jewett, who in 1860 commenced the manufacture of the piano that bears his name, is seriously ill at the Burbank Hospital at Fitchburg, Mass., and that he is not expected to recover.

MR. HENRY STEINERT, formerly of the M. Steinert & Sons Company, has decided to reside hereafter in New York City. His plans for the future are not yet formulated. Any notice of them which has been published is premature and unreliable.

MR. RUDOLF DOLGE returned on the New York last week on her record breaking trip, and went at once to Dolgeville to superintend the filling of the many and large orders for autoharps that he secured while abroad. He is in the best of health and in excellent spirits as the result of his successes. Mr. Dolge, besides his work for the autoharp, also booked large orders for the Dolge Blue Felt, which is as favorably known in Europe as it is in America.

THE alteration of the Weber Building is progressing rapidly, and all things point to a speedy completion, barring the usual delays that are a part of the program when one has to depend upon the sweet will of carpenters and painters and plumbers.

We shall shortly publish a most excellent view of the exterior of the building as it will appear when finished, together with several sketches of the interior, which, by the way, promises to form one of the best arranged and handsomest groups of piano exhibition rooms in the East.

To Rebuild.

SINCE the burning of Messrs. J. P. Simmons & Co.'s repair shop, at 630 Fourth avenue, Mr. Fonda, owner of the building occupied by that firm, together with Mr. Simmons, has been in consultation with an architect, with a view to erecting a large and commodious piano and organ repair shop in the rear of the Fonda building. It will be built with the ultimate view of being suitable for the manufacture of musical instruments. Louisville has a large Southern trade, and there is no reason why a factory of this kind cannot be made a success.—Louisville "Commercial."

Sterling Annual Meeting.

The Old Officers Elected—Business Prospects Brighter.

THE annual meeting of the Sterling Company was held in the president's office on August 21. President R. W. Blake presided, and Secretary J. R. Mason was clerk. Charles H. Hubbell and the above named are the directors of the concern. W. C. Atwater, who is a stockholder, was also present at the meeting. The officers and the directors were re-elected, C. H. Hubbell being again chosen superintendent. The business outlook for the coming year was discussed. The prospects, from present indications are much more favorable than last year. The year past was the slowest for a long time. They are enjoying a good increase in their Australian trade. At present the concern is making 60 organs and 50 pianos a week, which is about the output of last August.—Ansonia "Sentinel."

Important

Actions that are thoroughly reliable in construction.

An imperfect Action is a source of great dissatisfaction to dealer and customer.

Buy pianos that have in them the

Roth & Engelhardt Actions.

FACTORY AT

St. Johnsville,

New York.

ANTWERP EXPOSITION.

The Musical Instruments

THE JURORS AND THE SYSTEM.

Other Matters.

PART II.

THE display made by the French at the Exposition is by far more creditable to that nation than the European press seems to accord to these spoiled children of the Old World. In fact there seems to be a well founded notion among the peoples of Europe that things will progress peaceably, provided the Frenchmen will keep to their own affairs and not continue to display an overwrought sensitiveness on the slightest provocation.

They are perfectly justified, however, in being sensitive in regard to their superiority as a people who understand the art of making a "show," for their display of musical instruments, is really superb, albeit that many of their pianos are more remarkable for gaudy and at times exceedingly artistic exterior appearance than for musical or intrinsic value. And yet in this respect they do not seem to be left in the race, for pianos and organs have become objects of art in wood and case work, and the French are not expected to be in the rear of a procession where Art is the leading figure or movement.

As formerly with other nations I give a list of the exhibitors.

FRANCE.

From Indian and African Colonies..... { Tam-Tams and curious instruments used by natives. No patents.
Bernadel, G.....Paris: Violins, 'Cellos, &c.
Blondel, A.....Paris: Pianos.
Burgasser & Theilmann, Paris: Pianos.
Christophe, H. & E.....Paris: Harmoniums.
Chevreil, G.....Paris: Marqueterie.

[I wish to say here that the display of G. Chevreil is not only interesting for those engaged in piano making, but as a distinct art exhibit representing a specialized industry which has been advanced far beyond any anticipation, it does honor to the house and demonstrates how useful it can be made as an adjunct of the whole piano industry. Mr. Chevreil is now supplying nearly all the best piano makers of Europe and America, and his trade is constantly growing, as it deserves to.]

Cottureau, A.....Paris: Mouthpieces and Keys for Wind Instruments.
Cottino & Tailleux.....Paris: Chapel Organs.
Dumont & Co.....Les Andlelys: Organs and Harmoniums.
Erard & Co.....Paris: Pianos.
Evette & Schaeffer.....Paris: Musical Instruments.
Focke.....Paris: Pianos.
Fortin, Eugène.....Clermont: Piano Material.
Foucher-Gasparini.....Paris: Military Instruments.
Gallet, E.....Paris: Publications.
Gaudet, E.....Paris: A Cornet Method.
Gauvin.....Paris: Publications.
Gaveau Frères.....Paris: Pianos.
Gavioli & Co.....Paris: Musical Merchandise.
Gouttière, E.....Paris: Pianos.
Hansen, P.....Paris: Pianos.
Herz, Henri.....Paris: Pianos.
Herz, Ph.....Paris: Pianos.
Jaulin, E.....Paris: Musical Merchandise.
Klein, H.....Montreuil: Pianos.
Kriegelstein & Co.....Paris: Pianos.
Lary, J.....Paris: Pianos.
Le Vasseur, A.....Paris: Musical Merchandise.
Millereau.....Paris: Musical Merchandise.
Monti & Delloye.....Paris: Keyboards.
Morhange, A.....Paris: Musical Merchandise.
Mustel, Auguste.....Paris: Reed Organs.

[These are among the most remarkable instruments on exhibition, but the firm makes a very limited number only, while the price makes them inac-

cessible to the public. But they are fully worth the £500 to £800 asked for them.]

Pinet, Léon.....Paris: Organ Reeds.
Pleyel, Wolff & Co.....Paris: Pianos.
Poulalion.....Paris: Publications.
Protectorate of Cambodia.....Curious Instruments.
Pruvost, E.....Paris: Pianos.
Ruch.....Paris: Pianos.
Schindler, A.....Paris: Pianos.
Staub, J.....Nancy: Pianos.
Thibout, A., & Co.....Paris: Pianos.
Thibouville, Lamy & Co. Paris: Musical Instruments.

[This is an exposition all to itself, and gives an idea of the resources of this extensive firm which does trade in all and every section of the globe.]

Thibouville, M.....Paris: Musical Instruments.
Ulmann, J.....Paris: Electric Piano.

Many of these Paris piano manufacturers do not make 50 pianos a year, some of them combining in one in Paris the factory, warerooms and residence in the same flat. This is one of the curiosities of piano manufacturing in Europe generally, where small concerns making 12 to 50 pianos a year enjoy a reputation of being manufacturers of pianos simply because they are theoretically and technically and by courtesy entitled to that sobriquet. There are over 100 such small concerns in the city of Berlin: Leipzig is full of them; they flourish in Dresden; Brussels and Antwerp have a baker's dozen each of the same stripe; Stuttgart more, and the same is the case in London and Paris. Judging from what I have recently observed in Paris, some of these manufacturers have about half of their last year's product on exhibition at Antwerp, and can have very little stock in their little stores, called in Paris piano ware-rooms.

As I said before, some of the gaudiest cases can be seen in this Section, and some of the worst pianos that can possibly be made if it is intended to use them for musical purposes. Many of them are made by hand, and the makers would not use steam power if they could get it for nothing, for they could not understand or appreciate the use of machinery. It is very seldom that one runs across an upright in this section with an inner damper, most of them using that utterly useless and obsolete bird cage action which should forever be banished from the piano. They are all very proper for toys, but for musical instruments they should not be used at this late date.

The Erard grands are the centre of great attention and call for much that is attractive to musicians. The Erard quality is a European cult that has become ingrained into the pianistic method and mind, and that passes far beyond the limits of France or England. It is as deeply entrenched in the favor and custom of the people as any one product of manufacture can possibly be, and this means, in other words, that it is the fashion. A revival of this Erard cult has become perceptible during the past few years, which can be directly traced to the intelligent commercial and art instincts of Mr. Daniel Mayer, of London, who has succeeded in giving to this instrument its renaissance. What he has accomplished in London has reacted

upon Paris and also upon Brussels, where large Erard branch houses exist, and from these points it has radiated to all points in Europe. However, despite the extravagant conservatism of this house, I would not be surprised to see some changes made in the construction of the Erard, but they will not become generally known unless this paper calls attention to them, which it hopes to be able to do.

Pleyel, Wolff & Co. have some pianos, extraordinarily made in cases, but neither in touch nor tone are they as well balanced as the Erards are. While I relinquish the temptation to make comparisons between American and European pianos, I cannot avoid drawing parallels or distinguishing differences that exist in pianos made in the same city, and of about the same age, and I am therefore compelled to say that Erard continues to demonstrate its superiority over the Pleyel, Wolff & Co. piano in the departments of tone and touch. Fancy cases—well, I remember some \$1,000 and \$700 cases at the Chicago Exposition that contained the trashiest pianos ever made in the United States, and although I would consider it a sacrilege to think of Pleyel, Wolff & Co.'s instruments in any other spirit than that of veneration, I am not obliged to discard the privilege of criticism which is bestowed upon me by the very same law that permits me to distinguish differences in piano construction. Pleyel, Wolff & Co. make extraordinarily attractive pianos, but as musical instruments *per se* I could not accord them a rank equal to that of the Erard.

This much can again be said of Paris piano manufacturing: It will retrograde still more unless the manufacturers of that city go beyond the limits of French speaking nations and examine some other systems than their own. I speak now chiefly of the commercial pianos. The French people are for excellent reasons in love with their beautiful country and desperately in love with themselves to such an extent that they will not even study any foreign language. This gives all the other nations a most decided advantage over them, because they all study French. They can therefore understand what the French say, but the French cannot understand them unless they wish them to understand. This is but one advantage of the art of speaking more than one tongue and an advantage which all other nations have over the French as a nation. They are bound to be at a disadvantage so long as they continue this stupid rule based upon an insane self-infatuation. This prevents them from traveling and prevents them from purchasing goods not made in France unless they must buy them, and therefore French piano makers never see a foreign piano factory and never hear a foreign piano, and hence they know nothing about modern piano making and hence they are bound to be "left." If they will continue to reject in a stubborn fashion the best advice and suggestion of their most sincere and devoted admirers they will of course not be able to learn how to improve their products, and the result is obvious.

GREAT BRITAIN.

How poor a show Great Britain makes in the musical instrument department! It is only a few

The Wonderful WEBER Tone

IS FOUND ONLY IN THE

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WEBER

PIANOS.

WAREROOMS: Fifth Avenue and 16th Street, NEW YORK.

miles from the shores of England to the mouth of the Scheldt and yet the musical instrument makers of Great Britain did not muster sufficient energy to cross over and make a decent display :

Bishop & Sons, E.....London: Pianos.
Bournés Timber and } London: Material for Pianos.
Molding Mill.....
Lachenal & Co.....London: Concertinas.

And that is all, except the
Hiller Organ Co....London: Reed organs.

Would it not be preferable for a nation to relinquish all participation in an Exposition than to make such a beggarly display ! Already the English market is completely overrun by German pianos, and it seems that this is only the beginning of a piano inundation, if I may be permitted to apply such a damp metaphor to our favorite instrument.

MISCELLANEOUS.

In the German Department the most remarkable individual exhibit is that of the Lochmann Musik Werke (Music Works) of Leipzig-Gohlis, Germany, the Kiosk being a very artistic creation of itself, filled with the latest designs and styles of the "Symphonion," the musical product of this company. It is driving the Swiss music box rapidly out of the market, and for the very best of reasons. The interchangeable disk giving an owner of an instrument every variety of music consisting of a practically unlimited repertory, would in itself be sufficient to banish the Swiss stationary cylinder box with its constant repetitions and substitute the "Symphonion." But the latter has, besides this, tonal and other musical superiority over the old Swiss box that appears to settle its doom.

The exhibit of the Lochmann Company is a superb illustration of the possibilities of an energetic and intelligent modern musical instrument producer.

In the Norwegian Art Department I found a strong portrait of the composer Ch. Sinding, painted by Jacob Bratland, and Gustav Group, of Stuttgart, contributes a powerful portrait of Hans Richter, while one of the weakest and effeminate efforts at portrait painting is Pablo de Sarasate, by James McNeill Whistler. I cannot perceive why we want any idealization of the portrait of a human being even if he plays as well as Sarasate. What we do need is a "counterfeit presentment" that gives us some intelligible estimate of character by means of faithful portraiture.

The "United States Building" is the shabbiest and most disgraceful adjunct of the Exposition and some kind of law should be incorporated in the United States Statutes that would make it a crime for speculators to use the name of the United States to get up such a "fake" and humbug as this, which brings the blush of shame on the cheeks of our home visitors, no matter how hard they may be. A pine building, a few exhibits, commonplace and of no consequence, an American bar with no American and no foreign patronage, I am glad to say ; some terrible pictures and a torn United States flag—that constitutes the "United States Building !"

I should also like to add my condemnation of the exhibit of American paintings which pass muster before the visitors as the expression of our contemporaneous art feeling. There are a few Bridgmans, a few Weeks and a few odds and ends, and the rest seem to be as poor a collection of oil paintings as ever distinguished the salesroom of a second-rate auctioneer. These mutual adulation societies to which Professor Huxley just alluded in his reply to Lord Salisbury at the annual meeting of the British Association at Oxford last week, are the destruction of real art among our painters and musicians. The hanging committees hang for favors, for at the next hanging, the mutual adulation society, of which they are members, hang them, and according to an understood program, and the result is the hanging of paintings that represent merely an amateurish struggle instead of an artistic result.

M. A. B.

(Conclusion to follow).

—A Düsseldorf violin valued at \$100 was stolen from the showcase in William V. Pezzoni's shop at No. 108 Court street, Brooklyn, Wednesday. A man entered the place and asked Mr. Pezzoni for a violin bridge. On receiving it he said it was too large, and asked the instrument maker to reduce it. Pezzoni went into the workshop, which is separated from the store by heavy portières. The man, who had been left outside, thrust his head between the portières and said he'd be back later for the bridge. He evidently had the violin under his coat, for he walked straight out of the place. The police were notified.—"World."

SPECIAL NOTICE.

The last opportunity to secure space in the special European (international) Edition of THE MUSICAL COURIER will end on Friday, August 31.

The first forms for this special issue are now closing, and no matter can be received for insertion after the above mentioned date.

The enterprise has up to the present time far exceeded our expectations, and those whose business is of an international character should avail themselves of the greatest opportunity ever presented them to place their wares before the music trade and the musical people of the entire globe.

Prices quoted upon application.

Musical Instruments' Strings and the Tariff.

THERE seems to be considerable uncertainty and more or less confusion regarding the new tariff on musical instruments' strings. The wording of the bill on gut strings reads as follows: "Catgut, whip gut or worm gut, manufactured or not further manufactured than in strings or cord," free.

The musical instrument clause reads as follows: "Musical instruments or parts thereof (except pianoforte actions or parts thereof), cases for musical instruments, pitch pipes, tuning forks, tuning hammers and metronomes, according to material, 25 per cent."

"Strings for musical instruments, if catgut, 25 per cent."

"Strings for musical instruments, if metal, 25 per cent."

The question "What constitutes a musical instrument string?" came up shortly after the McKinley bill went into effect and was decided by a test suit before the Board of General Appraisers.

By the provisions of the McKinley bill musical instrument strings come in the same as musical instruments, at 35 per cent.; and also under the McKinley bill catgut, whip gut or worm gut manufactured or not further manufactured than in strings or cord came in free.

John F. Stratton & Co. and others decided to test by a suit against the Government the distinction between a musical instrument string and a gut string as specified in the bill.

An invoice of gut violin strings, upon which the duty of 35 per cent. had been paid under protest, was contested.

The plaintiffs claimed that a violin, 'cello or double bass string was a piece of twisted gut, and, although used on a musical instrument, should not be considered a part thereof, as strings similar were used in the manufacture of tennis rackets, la Crosse rackets, clock cords and in other ways, which were as much a part of these articles as a string was part of a musical instrument, and these strings were admitted free. The board decided that a gut string for a musical instrument was not further manufactured than a string or cord and came within the provisions of the clause, and they were admitted free.

Should the present bill become a law the same controversy will arise, for one of the large importers has an invoice of violin strings recently shipped and the goods will not arrive in port until the revised tariff bill is either vetoed or goes into effect by limitation. In either event the bill will be sent to the Custom House marked free. Should the revised bill be in effect, the invoice will be returned unquestionably to the importer marked 25 per cent. duty. This will have to be paid, but under protest, and proceedings will be begun at once against the Government for reimbursement.

The Board of General Appraisers may reverse the decision of the board which passed upon the previous controversy and decided that musical instrument strings are further manufactured than the specified strings and cord, in which case the duty of 25 per cent. will of course stand.

Another complication is liable to arise if the Board of Appraisers affirm the decision of the previous board and admit gut strings free.

Silk wound strings used on guitars and other instruments if appraised as musical instrument strings come in at 25 per cent., but if the term musical instrument string is not recognized and gut strings come in free under the general clause, then silk strings must be appraised as manufactured silk, upon which a duty of 45 per cent. will be imposed under the new tariff.

If gut strings are not musical instrument strings; if silk wound strings are not musical instrument strings, then wire strings are not musical instrument strings, and will come in under the wire clause, which imposes a duty of 40 per cent.

There are two ways of looking at this tariff question on strings in its effect upon the dealer.

In one way it is a benefit. It will to a very great extent debar musicians from sending abroad for their strings.

When they were admitted free and the only expense was

that of transportation, musicians would club together and purchase a bill of \$50 or \$100, and get them as low as the legitimate importing dealer. With the added expense of duty and the trouble and delay at the Custom House, the probabilities are that nearly all musicians will patronize their home dealer.

From this point of view the dealer benefits, but loses when the question of actual profit in selling the strings is taken into consideration. A bunch of 30 strings costs the dealer, we will say for illustration, \$1.50. He sells them for 10 cents a piece. Now add 25 per cent. duty and the strings cost the dealer about 1 cent a piece more, but he cannot charge 11 cents, that is an odd figure, and he does not feel like putting the price to 15 cents, because that would be too great an advance, consequently the dealer will be at a disadvantage.

It would seem that there was little or no occasion to impose a duty on gut musical instrument strings. They are not manufactured in this country. The climate—with the exception of Lower California, perhaps—is not suitable to the raising of the goats the intestines of which are used for strings. There are no industries to be protected, and under the circumstances it will be a long time before there will be.

Bradbury in Newark.

"IT is the unexpected that always occurs."

One would have said that with the fine store Mr. Smith already had in Newark he should be satisfied; but with his aggressive and progressive policy one knows that he will not stop short of the best. While almost unfit for business, and indeed the last transaction before his doctor ordered him to the mountains, he secured the lease for eight years of the large store at the corner of Broad and Park streets, the finest location in the city. Extensive alterations are already being made and when completed will furnish a home for the Bradbury that will be in keeping with its popularity, and prove that Mr. Smith is not only keeping pace with the times in the quality of his goods, but that his stores will soon confront us in every leading American city.

Otto Wissner Back.

MR. OTTO WISSNER arrived at New York on board the Normannia on Thursday last. His sudden home-coming was due to his complete restoration to health. When Mr. Wissner went away he avowed that he should remain only as long as his health demanded and should return immediately upon complete recovery. When last heard from he had about made up his mind to remain away from New York another month, but feeling well the old desire to get back to business overtook him and he boarded a ship and came back.

Mr. Wissner went directly from the ship to his summer home at Glen Cove, L. I., and will stay there until Thursday. He is looking exceedingly well, brown as a berry, and he is indeed a great picture of health. When seen by a representative of THE MUSICAL COURIER Mr. Wissner said:

"I had a most delightful time. Going over I realized that it was indeed well that I gave up business when I did. Nervousness in the extreme bothered me, robbing me of my rest and rendering me totally unfit for heavy work. When I left I tried to forget that such an institution as that of Otto Wissner's existed, but had I been able to have sufficiently controlled my thought to have accomplished this I should have failed, as I found that my house was well known over there.

"On the steamer plans for the coming fall would force themselves upon me, but I refrained from working them out. When I arrived in Germany I visited my brother, who gave me a royal reception. In fact I saw so many people I knew, and enjoyed myself so well socially, that I began to think I was not getting the needed rest I had gone in search of.

"Shortly after I left Geisen your Mr. M. A. Blumenberg called with a large party of eminent musicians and critics. I was exceedingly sorry to have missed him, as well as his distinguished company. That's about all there is to my trip. The results accomplished you can see for yourself. I am bronzed and feel strong, and well conditioned for a heavy winter's work.

"I shall take Mrs. Wissner for a three weeks' trip to the White Mountains before actively engaging in business again. That is my plan for the next three weeks."

When asked about his concert grand, Mr. Wissner said:

"I have not heard it, but those who have praise it highly. I have read the critical article on it in THE MUSICAL COURIER, and feel that the instrument must be a great success. I shall go down to Brighton Beach to-night and hear it played by Anton Seidl. You know the concert grand will be played by Mme. Rivé-King at the Worcester Musical Festival, September 28.

"I cannot discuss the plans I have for the coming season just now, but will have something interesting to give out shortly."

ESTABLISHED 1846.

C. G. RÖDER,

LEIPSIC, GERMANY,



Music Engraving
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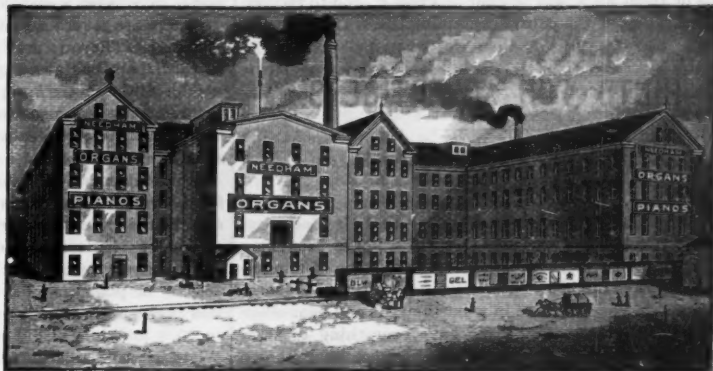
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FINISH, DURABILITY AND TONE.

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—NEW YORK.—

No. 46 Jackson Street,

—CHICAGO.—



G. O'CONNOR
Manufacturer
and Carver of

Piano Legs,

LYRES and
PILASTERS,

IN A VARIETY OF
STYLES.

Orders from dealers prompt-
ly attended to.

FACTORY:

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Between 10th and 11th Aves.,
NEW YORK.

Weaver Organs

Command themselves to
the shrewd buyer.
... TRY THEM.

Weaver Organ and
Piano Company,

YORK, PA.

HOW TO GET TRADE.

UNDER this head we expect to give each week valuable suggestions to dealers in pianos, organs and musical merchandise. We will try to answer any questions about advertising which our subscribers send in, and will reproduce and criticise advertisements which they now use if it is desired.

We are also prepared to furnish bright and original advertising matter to those who wish it, daily, weekly or monthly, at very moderate charges.

The original ads. published each week may be readily adapted to suit any store and any locality. If such use is made of them we would be glad to know it, and to receive marked copies of the papers containing them.

HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. XLV.

It seems that I was right in thinking that Mr. Coe's special sale would be a success. He says that it brought a great many customers into the store in a frame of mind to buy. He says further: "I believe in the ad. that prepares lookers to have confidence in what they see and hear when they enter my wareroom. We have everything to show exactly as our advertisements describe. I have shown some of your criticisms to my friend Mr. C. E. Kennedy, of the Cleveland 'Plainedealer.' He is an expert advertiser, and falls in line very nicely with your criticisms."

It is really a relief to me to find an advertisement written by Mr. Coe that I can "jump on," just a little bit. Everlasting praise must become tiresome even to its recipient.

This ad. was published a day or so after the special sale

Our Special Piano Sale

Is the musical hit of the Cleveland Piano Trade. We sold a good many Pianos and Organs last week, and have almost 50 bargains to offer this week, among which are several nice Uprights just in from rent. This is the chance of a lifetime to buy a good Piano at a very low price.

We invite every close buyer to come this week and test the value of money.

A. D. COE,
348 Superior Street.

ad. spoken of in last week's COURIER, and aside from the display, I do not think it all good. "The chance of a lifetime" business is never good, principally because it is not true. The way business goes nowadays, if a bargain is the chance of a year, it is saying a good deal for it. Some other fellow is likely to offer a better bargain, or one equally as good next week, or at furthest, next month. People know this just as well as the advertisers do.

The trouble is that the advertiser gets too enthusiastic and too anxious to convince. He knows that he is giving an exceptionally good value, and he wants to bring out that fact as strongly as he can.

Overstatement is not strength. It never gives strength, and it is never good for business. As a matter of fact, space which is used for exaggeration is space wasted. A clear, plain, modest, truthful statement of facts will do more business three times over. Get enthusiastic if you

want to, but be reasonable about it, and see that the enthusiasm does not lead you into mild prevarication.

When everybody is shouting, a quiet man will be noticeable and therefore prominent. That is the way it is with newspapers. Almost all of the advertisers are shouting and exaggerating, so that one who is strictly moderate in his statements will get more credit for it than he would otherwise.

I suppose there must have been some reason why this special sale was made, if it was not any better reason than the very good one that Mr. Coe had a lot of pianos which for one reason or another he wished to get rid of. If that was the reason for the sale, the best thing possible would be to state it plainly. Simply to say, "Here are a lot of pianos that we want to sell. We want to sell them so badly that we will take considerably less for them than we would have taken a week ago."

"There are several square pianos that have been taken in exchange. They are pretty good pianos, but nobody seems to want them badly enough to pay what they are really worth. If they were uprights we would get twice as much for them, not because they would be any better instruments, but merely because uprights are fashionable and squares are not."

I give this merely to show the tone I would recommend for the whole advertisement. When a man has a special sale, he really does give some good bargains. As a general thing he does not lose any money. Merchandise is worth only as much as it will sell for. If a dealer paid \$300 for a piano, marked it \$500 and it did not sell, that was because it was not worth \$500. If he marked it down to \$300 and it still did not sell, it was not worth \$300. When he sells this piano for \$200, he does not lose that \$100 on the sale. He lost it when he bought the instrument. He is not really giving "marvelous values" and "stupendous bargains," he is selling instruments for all he can get, and it is my firm belief that a plain statement of this fact will make more sales than the "spread eagle" style.

The sooner advertisers realize that display is not necessarily advertising, the sooner advertising will arrive at the point of greatest profitability.

The object of an advertisement is to tell something. Of course it is necessary to attract some attention in order to make this telling possible. This is also true of the news items in the paper, and it seems to me advertisers ought to take a lesson from the editors in this respect. Let them try to make the advertisements look readable and interesting rather than to strive after striking effects. Two or

PIANOS

HARDMAN,
FISCHER,
AND FARRAND & VOTEY

ORGANS

Low Prices. Easy Terms.
Sheet Music, Music Books, Band Instruments,
Musical Merchandise of every description.

DETROIT MUSIC CO.,
M. A. Van Wagoner,
184 WOODWARD AVENUE. 186

three display lines in an ordinary sized ad. are enough. If a great many are used, as is the case in this ad. of the Detroit Music Company, it gives the advertisement a more or less patchy appearance, makes it hard to read, and while it may be an excellent example of typography, it does not tell enough about the business—it does not contain enough argument to give any selling strength to the announcement.

Advertising solicitors talk a great deal about display, and good display is harped upon by a great many on both sides of the advertising fence. As a matter of fact entirely too much importance is attributed to this factor in advertising.

The first consideration for every advertiser should be to make the advertisement tell something. After he has found something to say let it be said in a clear, distinct, convincing manner. After that look out for the display. That

is the last thing for the advertiser to think of, although it is probably the first thing that the reader sees. That may sound a trifle paradoxical, but the fact is that quite often an ad. which is the least displayed is displayed the most, on the same principle that the moderately worded ad. is prominent by contrast with the superlative style of announcement.

Captious Critics Carp

at us for asserting that the KNABEWAY is the best of all pianos. They say "that is what is claimed for all pianos."

All right. Other dealers may honestly believe that their leading piano is as good as

The Knabeway.

They think we're mistaken—we are morally certain that they are. As a matter of fact it's a question every buyer must decide for himself. The pianos in our own houses are Knabeways. That's the way we decided. If you can find a better piano than the Knabeway we strongly recommend you to buy it. If you can you're smarter than we are.

JONES & CO.,

Pianos and Organs,
217 SMITH STREET.

A Correction.

NEW YORK, August 23, 1891.

Editors The Musical Courier:

IN the interview which your reporter had with us regarding the copyright decision, and which is contained in your issue of August 22, we are reported as saying: "We are much interested in this suit and are standing our share of the expense of litigation." This is an error.

While we are certainly much interested in this suit, we were no party to the litigation and have consequently to stand no share of the expense. Very truly yours,

EDWARD SCHUBERTH & Co.

—Patents were granted by the United States Patent Office recently to Hans C. Boetticher, of Leipzig, Germany, for a sheath for mouth organs, and to Paul Soblick, of Soblick, Germany, for a keyboard attachment for pianos.

—Some time during the early hours Monday morning of last week a thief broke the plate glass window of Robert G. Summers' music store, at No. 1186 Fulton street, Brooklyn, with a paving stone and stole a guitar valued at \$40. The damage to the window is \$50.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

The Fall Trade.

"AND business is getting better;" this from a long letter from a prominent dealer.

It has been known generally throughout the trade that THE MUSICAL COURIER is always watching trade indications, the same as the Signal Service of the United States observes the meteorological conditions governing what is generally called the weather.

The Government secures information as to meteorological conditions in all the different localities of the United States, when upon working out problems it is in a position, through its signal service officers, to forecast the coming of storms or any other disturber of atmospheric conditions. These reports as received by the Government come from every source from which information is desirable and reliable.

Precisely similar is the system by which THE MUSICAL COURIER gathers information upon trade conditions. To sit in New York and write about the condition of trade out in California is the height of folly. To write about Californian trade conditions a man must be either in California or in direct communication with some one who is in that far away State. Being a large institution this paper can do what others find it impossible to do through limited circumstances and conditions.

It is from these sources that we are enabled to gather information relative to trade conditions. It is the large houses who have the most at stake who feel changes in the business atmosphere first, and it is to these we turn when in search of a coming or a receding wave. All of the advices received this week have a good confident ring in them, greatly reassuring to those who know that the writers are men of vast experience, who see matters months ahead and prepare for them accordingly.

Business certainly must improve, has improved already, and will continue to grow better rapidly. Trade conditions throughout the length and breadth of the United States have an upward tendency and are rapidly beginning to show activity. From being below normal week before last, they became near the normal point last week and promise to reach normal within the next week. Activity has shown itself in portions of New York, Pennsylvania, Ohio and portions of the Southern States, but to offset this trade has been sluggish in other sections. Reports of large sales by manufacturers and dealers come to us from other points, but a general summing up of the music trade of the United States shows that it is below the normal, with rapidly improving conditions.

Salesmen are not met with the familiar song that dealers cannot buy until the tariff bill is settled. Not being a paper devoted to the tariff or given up to tariff discussions from a personal standpoint, THE MUSICAL COURIER cannot undertake to show how many a sin has been placed on the tariff discussion in order to offset some hidden motive of the dealer.

But this is all past, and an argument potent against the wiles of traveling representatives has broken its lance and been thrown aside as useless.

If there has been any other motive for not purchasing goods, the dealer must now get some other subterfuge, for the old one is dead. And if he gets another the reason for his position will be apparent to the traveling man of experience, as it must be remembered that the latter named gentleman can usually give a dealer nine points in the commercial game and come out of the subsequent transaction as though he held ten points all the time.

The excuse of a full stock will not go. There are not many full stocks. There were during 1893, for in those panicky times, dealers all over the United States took in their stock that was out on instalments whenever payments became too far in arrears. This stock filled up their warehouses and they desired to dispose of it before ordering new from the manufacturer. We know of dealers who, with this called in stock on their floors, could not show a half dozen new pianos. They did not try to dispose of the old stock as new, as that is something quite hard of accomplishment and not satisfactory either from a business or a moral standpoint when it can be done, but tried to sell pianos that had been out three or four months to would-be purchasers of new pianos.

Some dealers tried this a month, gave up in despair and ordered new stock from the factory, relegated their old to its proper place, and went ahead doing business. Others tried it two, four, six and twelve months, and some are trying it yet. How foolish, how suicidal! It would look as though those dealers did not reflect a moment. The apparent silliness of such attempted business is such that it cannot be dignified by further remarks here.

During the spring and summer passing THE MUSICAL COURIER advised dealers to stock up. The wisdom of our advice has been proven by dealers who took it, stocked up and did business all summer when other dealers were idly murmuring. When that stocking up advice was given a full knowledge of the conditions of dealers' warehouses was in our possession.

Knowing of the immense stock of really second-hand instruments on hand, and foreseeing the temptation to dis-

pose of this stock before replenishing, thus getting under greater obligations to manufacturers, we sounded the warning that a trade in new goods in first-class condition would be found at the end of the summer, and that the dealer who had a full stock would be the man who would do business.

From our unapproachable sources for news-getting, we were enabled to tell in a short time just the condition of things, and from present knowledge gathered from past experience accurately gauge the conditions that would surround summer trade.

Dealers who were cursed with this called in stock have mostly worked it off by this time, and are in a position to buy new now during September and all the months of the present year. A great deal of the old stock was resold to customers who had it originally, they wishing to continue their contracts as soon as their financial condition warranted them. This is a great deal better than working it off on new customers, for you only spoil sales of new instruments when you sell second-hand stuff.

In writing of trade conditions one must not forget the old scores which have been wiped out, through liquidation accommodation and seizure. Of the manufacturers who went to the wall none are dead. They are alive and working with new energy to fill in the bad work done to the prestige of their instruments by a partial failure. It would be best not to mention them, as the past is over and no stigma of dishonesty was apparent in any of their failures.

Of the dealers who went to the wall many are back in business again under conditions by which they can eventually make money. Some of the old systems have gone to the wall, others possessing merit have been improved, and to-day the trade stands in a state of greater solvency than for a great many years. A clean slate is an excellent thing to start business afresh with.

The condition of the general public is on the mend. Knowing just how to work, manufacturers are opening their mills, giving work to thousands, and although this is being done slowly the gradual increase in the volume of trade shows that it is being done. Then the return of the people from their summer wanderings once more brings more money into the cities, creating additional demands from the country, which while receiving money from the cities, is in a condition to do business again with the dealers. Thus through the eternal round of trade money is beginning to flow. Money is not hard to obtain. In fact \$200,000 was offered to a prominent manufacturer a short time ago at 3½ per cent. per annum and refused, while that



Mason & Hamlin

Organs & Pianos.



same manufacturer paid almost four times as much for it in 1893.

True, that, while money is easy to obtain, dealers have not many notes for discount on account of small business, but the revival of business now going on will soon place quantities of paper in the dealers' hands which, when discounted, will help to lower the great bank balances now on hand in our moneyed institutions. A large surplus in the banks means poor business in the United States, where the great credit system obtains. This country, so full of resources, is a phenomenal recoverer from panics and all internal disturbances.

All records of financial and commercial depressions which have happened during the business life of the United States bear out this statement.

With this issue ends the greater part of August. Saturday begins what is usually the busiest season of the year, continuing until Christmas, and work during this season will tell.

There is only one thing to do now, work, for we have passed through the great period of financial and commercial depression, and business is once more showing itself in our midst.

Salesmen's Society of America.

THE meeting of the Salesmen's Society of America held at Lüchow's last Saturday afternoon was unproductive of results, as only nine members responded to the call which was sent out over two weeks ago.

It was intended at this meeting to elect officers and to ratify the constitution as adopted by the executive committee, but on account of no quorum nothing could be done.

A general conversation was indulged in by the few salesmen present. The constitution, as printed in THE MUSICAL COURIER some weeks ago, was discussed, and from the remarks made there will be some lively sessions of the society before it is adopted in its present form or amendments are added. The chief cause of contention is the clause which, in the minds of some of the members, is an apology to their employers for forming an association or society.

One of the members was very bitter against "this apology business," as he termed it, arguing that no apology was needed from them for existence. Their employers were in no sense asked to give the association anything, nor should they be asked to. The society was one for mutual benefit; it was not a labor union, and in no way could be looked upon as detrimental to the interests of employers. Quite the contrary was the case—then why say to employers, in substance, by your leave? The salesman was not a slave, and as he was doing something to further the interests of his family and to benefit the relatives of his unfortunate brother there was nothing to apologize to employers for nor to ask their sanction to.

Other members looked on this clause as a courtesy to employers which should be tendered. There was nothing servile in it, nothing that the most self-respecting man could not subscribe to, and the adopting of a constitution that did not in some form recognize the powers by which members were permitted to be in the trade represented by the gathering would be insulting to the employers.

The remainder of the constitution seemed to be favored by all present, but the point discussed promises to be bitterly fought. It is admitted by all who have studied the constitution that it is a good one, and the fact of a division

only on one point, and that seemingly a narrow one, proves the good work put upon that document.

There has been a great deal of hard work upon this organization, which ought to bring forth results. The object is an excellent one, but is unfortunate in the fact that other and somewhat similar organizations offer greater inducement to membership. The traveling man has his Commercial Travelers' Association, with headquarters in a great many cities. Its organization appeals directly to him; it is just in his line.

The Salesmen's Society of America does not so strongly hold out inducements, as there he meets with the retail man, and there is a sort of marine and sailor friendship between these two great classes of men. There certainly is no reason for it, but it exists just the same. The commercial traveler realizes that he will certainly be in the minority within such an organization, for the simple reason that the retail salesmen outnumber largely the commercial men in the trade. The retail man being in the city, with time on his hands, can better attend meetings, and thus regulate things to his liking by the force of votes. This was evidenced by last Saturday's gathering, in which were three commercial men to six retail men. Still, the benefits are the same for all, and the commercial man will probably be benefited by leaving the affairs of management in the hands of the retail man. He is in town and can easily be called to a special meeting.

The society is worthy of the commendation of every dealer. Banded together for mutual benefit, these employees are in shape to help themselves, and by so doing help their employers.

The idea of looking on the society as a labor union is simply absurd. Labor unions can exist only among men who have a trade at which they have received an apprenticeship and graduated as journeymen. Is there any apprenticeship to be served to make a salesman? If there is we never knew it. A salesman is born; not made. Either a man can or cannot sell pianos. Those who can eventually secure lucrative positions through their ability to dispose of goods; those who cannot can be readily told and as easily disposed of. We say, can be easily disposed of advisedly, fully realizing that in this—as in every trade there are poor men both on the road and in the wareroom. The reason their presence is tolerated is attributable to three things:

1. Employers don't know they are poor salesmen, as quite a few employers know little or nothing about what work a man should do. This gives a poor man a great chance to urge hard luck, bad times, wrong season, a man ahead of him, &c.

2. Salesmen know they are poor men and by a careful watching of everything manage for a long or a short time to deceive employers as to their real qualifications. Instances of this class are to be found, we regret to say, in the employ of dealers who are thoroughly wide awake to every other man's qualification in their employ excepting the poor man.

3. Employers know a poor man's failings, but keep him because he can be had for a low salary, the poor man preferring to work for that sum than to seek employment where he can do himself greater justice. Every man has his field of usefulness, the only difficulty is his finding it. There are shoemakers who should be piano salesmen and piano salesmen who should be shoemakers.

It would be better for the trade were there no bad sales-

men, but that cannot be unless you thoroughly alter human nature.

Then a salesman is born not made, and consequently cannot be made amenable to the rules governing organizations where every man has learned just what his neighbor has. Every salesman worthy of the name has different ideas of his work, and although the object to be attained is the same in all cases the ways of accomplishing it are as varied as the different men engaged in the object's accomplishment. Were the object of this society a trades union it would fail of completion. No man has a similar trade to the other, therefore there can be no union. No man is worth just as much as the other. Two men cannot sell the same amount of goods year by year, and each man is worth a certain percentage of his sales. On that basis alone can his salary equitably be fixed, and as the poor man would certainly object to this, as it would show his weakness, there can be no union.

Taking the matter on its purely selfish side no man would admit that he was worth less than another if the man to be compared with were earning \$10,000 a year salary. The latter is a salary hard to earn, yet there is one man in mind who is earning it in every sense of the word.

All that employers could fear from this society was that it would eventuate into a trade union, but a few minutes' reflection shows how fallacious this is. Having that out of the way the employer should see the good it does his men and heartily commend it to every salesman in his employ. It is a move in the right direction and has hearty support from all broad thinking men.

There seems to be in the minds of a great many salesmen an idea that their employers will not like it if they join the society. Perhaps there are a few employers who would be narrow enough to object, but it is hardly possible. Employers can aid this society by heartily co-operating with it, and as they have the good will of the men in their employ at heart, they should urge them to join the Salesmen's Society of America.

The postponed meeting will be held some evening in the near future.

WANTED—A traveler, by a New York house. State experience, salary and references. Address "Piano," THE MUSICAL COURIER, New York.

XXXXXXXXXXXXXXXXXXXXX
 X 4 ft. 9 ins. High X
 X
 IS OUR LATEST STYLE—OF IMPOSING
 AND ELEGANT APPEARANCE.
 X
 The first glance convinces
 buyers that it offers more in
 musical value and artistic re-
 sults than any Piano before
 the trade.
 Unquestionable durability.
 Very tempting prices are
 offered for this and other styles.
 X
 The Claflin Piano Co.
 517-523 West 45th St.,
 New York.
 XXXXXXXXXXXXXXXXXXXXX

MERRILL PIANOS

165 TREMONT ST., BOSTON.



Have you seen our
 — NEW CATALOGUE? —
 — If not, send for it.
Farrand & Votey Organ Co.,
 Detroit, Mich.

Branch Offices: 1945 Park Avenue, New York.
 269 Dearborn Street, Chicago.

R. SINGEWALD, DRESDEN, GERMANY,

MANUFACTURER AND LICENSEE OF

Accordions and Symphonion Music Boxes and
 Victoria and Gloria Organettes. Greatest Novelties.

EXPORTER OF ALL KINDS OF MUSICAL INSTRUMENTS AND ARTICLES.

ILLUSTRATED CATALOGUE, WITH PRICES, FREE.

OUR BUSINESS— PIANO CASES.

OUR ADDRESS—**PHELPS & LYDDON,**
 Cor. Allen and Main Sts.,
 Rochester, N. Y.

**KRANICH
 & BACH**

Grand, Square and Upright

PIANOS.

Received Highest Award at the United States
 Centennial Exhibition, 1876.

And are admitted to be the most Celebrated In-
 strument of the Age. Guaranteed for Five Years.
 Illustrated Catalogue furnished on applica-
 tion. Prices reasonable. Terms favorable.

Warehouses, 237 E. 23d Street.
 Factory, from 233 to 245 E. 33d St., New York.

THE MUSICAL COURIER

Has the Largest Circula-
 tion of any Musical Pa-
 per Published.



CHICAGO OFFICE OF THE MUSICAL COURIER,
CHICAGO, August 25, 1894.

A Parasite.

THE word parasite is not a very nice one to apply to anyone, but if it is consistently applicable to anyone it is to the head of the concern which calls itself the Swick Piano Company, of the city of New York.

It seems that a piano was shipped to a customer for one of our largest concerns in this city directly from the factory in the city of New York. The name and address of this customer was probably taken from the address on the box by somebody who is in the employ of the Swick concern. Immediately thereafter one of Swick's characteristic circulars was received by this same customer, in which attention is called to the low price at which the Swick piano can be furnished, and at the head of the circular is written in the unmistakable chirography of the original and only Swick, "You order a sample of our piano, and test it aside the piano shipped you to-day from this city. *Ours is much the best. YOU TRY ONE.*"

Such a method of obtaining the names of dealers cannot be termed anything but dastardly in the worst possible construction of the word. How many men this man Swick deceives with his cheap and nasty instruments it is impossible to tell. It is, however, quite encouraging to the trade to believe that it cannot be many, as so far it is quite certain that Mr. Swick's career has been one of utter failure.

The name of Swick is a stench in the nostrils of the decent members of the trade now. The trade is too good for that class of people to remain in it. Mr. Swick's days are probably numbered, and the sooner he realizes this fact and gets into some low down business more consistent with his character the better it will be for himself personally. One thing is certain, he cannot succeed in the music business.

H. Leonard.

Like all successful manufacturers and merchants, Mr. Alfred Dolge has that peculiar faculty of selecting men particularly adapted for the business for which he requires them.

Mr. H. Leonard is one of those men. He has been busily engaged for the last two weeks in getting orders from the trade for the various supplies Mr. Dolge is known to manufacture and handle.

Mr. Leonard is not highly enthusiastic in relation to the state of trade, but he does say, plainly, that business is better and looks well for the future.

Henry Behning.

Mr. Henry Behning, Jr., has been in and about the city for a short period of time. He thinks that his concern has a better show for success than the old concern enjoyed, and gives as a reason for thinking so, that the expenses are greatly lessened since they moved to their new factory, and that even the expenses which pertain purely to the manufacturing department have also been considerably lessened. In short, Mr. Behning seems to feel sanguine as to the future success of his new concern, and it would seem as though he had reason to feel well satisfied with his present position and outlook for business.

A Small Concern.

Mr. Pres. Osborn, formerly and for many years connected with Lyon & Healy in their sheet music department, but more recently connected with Lyon, Potter & Co., and engaged in selling pianos, has finally determined to start in for himself, and has taken the warerooms on the third floor of No. 211 Wabash avenue. So far, we believe, he has not made arrangements with any particular concern to handle their goods, but at the present time he purposes handling a few cheaper grade pianos as a beginning.

Making Ads. Attractive.

The Chicago "Herald" is adopting a new plan to make its advertising columns more attractive for the masses. Its plan is to publish at the head of each of the classified advertising lists a witty picture, with accompanying dialogue which is applicable to the column of which it is placed at the head. For instance, yesterday morning they published at the head of the musical instrument department

a picture of two young men conversing with each other, which was originally in "Judge." The dialogue ran as follows:

Doods—How do you like your new flat?
Van Pelt—All right, except that the man across the hall is learning to play the flute.
Doods—You ought to get an accordion.
Van Pelt—I did; that's why he got the flute.—"Judge."

The Phelps Attachment in Chicago.

The Phelps Harmony attachment has at last been placed upon a Chicago piano. The attachment had such an effect upon the tone of the instrument that a gentleman who is in the habit of seeing these instruments every day remarked that it was a better piano, and asked the manufacturer, who stood by, why he did not always give them that kind of an instrument.

There is no doubt of the merits of this attachment. Neither is there any doubt that it is the best forte pedal which has ever been invented for the much abused piano. It takes out of the instrument the noises or foreign tones which almost always appear when the loud pedal is used.

The best pianist in the city of Chicago is accused of using the loud pedal too sparingly. The facts are that with the ordinary forte pedal, if it is used freely, it is impossible always to eliminate those disagreeable sounds which accompany the free use of the pedal.

The piano upon which it has been placed is a good one. The Schaaf Brothers Company made it, and as we said previously it is the first piano made in Chicago to contain one of the Phelps attachments. The piano is now on exhibition in Lyon & Healy's warerooms.

Who Knows?

"A piano contains nearly a mile of wire."

The above is a statement that headed an interesting lot of items in a Chicago daily yesterday. It may be true if all the wire were taken into consideration, and the original length of the wire which covers the wound strings must also be taken into consideration, but even with all this, it is doubtful if the statement is a correct one.

Cowardly Business.

A week or two ago a certain paper, whose proprietor should certainly know better, attacked the financial standing of two concerns in this city. A short time previously the same paper made use of the name of an old and honored house in order to vent a little petty spite against another manufacturer.

There is not a reasonable man in the trade who can approve of such a proceeding, and any member of the trade who would sanction it might justly be considered either knave or fool.

Still Paying His Debts.

Mr. Chas. A. Gerold is an old and experienced manufacturer of pianos which are remarkable productions.

The worst that can be said against Mr. Gerold is that he is, unfortunately for him, not the best business man in the world, and has therefore not profited to any large extent by his genius. Nothing can be said against his honesty. He has up to the present time and during many years paid his debts, and is still doing so. It is a dastardly act to try, without cause or provocation, to impeach him or injure his credit.

Personals.

Mr. E. H. Sherman, of the Sherman Music Company, of Butte, Mon., is a visitor to this city.

Major E. C. Kohn, of Des Moines, Ia., is also a visitor to the city, and states that the outlook in his vicinity for business is good. The Iowa State Fair, which is to be held at this point, begins September 1, and Mr. Kohn says that the music trade will be fairly well represented there.

Mr. Brayton Chase, of Muskegon, Mich., has been in the city this week.

Mr. P. J. Healy in addition to his other offices has been for quite a number of years the vice-president of the Chicago Directory Company, and from the way he speaks it is more than likely that he gets a very nice dividend out of his holdings in that institution.

Mr. Wm. E. Lauersdorf of the B. Dreher Sons Company, of Cleveland, Ohio, was in the city this week.

Mr. Geo. W. Tietz, who has been with Wm. Rohlfing & Sons, of Milwaukee, Wis., for some two years and a half, tells us that he has made arrangements with Messrs. Lyon, Potter & Co. to represent the line of goods handled by this latter company in a general way in the State of Wisconsin.

Mr. J. V. Steger is back from his fishing excursion, looking and feeling exceedingly well.

Mr. I. N. Rice is resting quietly on his laurels in the city, and we presume hugging himself on account of the very favorable deal which the Schaeffer Piano Company has just made.

Mr. A. O. Mueller, of Messrs. Julius Bauer & Co., was at the store bright and early last Monday morning. He arrived in town from his European tour on the Saturday evening preceding. Mr. Adam Schneider, of the same company, who has been away on a fishing and general recreation excursion, is also again at his post of duty.

Mr. A. L. Jepson, of the Schiller Piano Company, of

Oregon, Ill., was in town this week, as was also Treasurer Griswold, of the Shaw Piano Company, of Erie, Pa.

Mr. C. C. Curtiss leaves Europe on the 31st by the Columbia from Southampton. His last letter was dated the 13th, from Vienna, and was received by Mr. Wright to-day. He probably reached Paris last Saturday, was to be in London last Tuesday and was to spend the remainder of his time there.

Mr. C. H. O. Houghton, the veneer man, is selling the Chicago piano manufacturers a much better grade of veneers than they have been using. The tendency is for better and more showy cases. Rosewood is coming into favor again, especially the higher and finely figured grades. Otto A. Olson secured some of the finest ever seen in Chicago. It will make some of the handsomest piano cases ever shown in this city. Mr. Houghton's display of choice figured woods in his rooms at the Wellington is the best that has been shown here.

Mr. John A. Fetterly, with Mr. C. H. Edwards, of Dallas, Tex., is in town. Mr. Edwards is representing the Chickering, Wheelock and other pianos, and the Story & Clark organs.

Dealer and Teacher.

IN conversation with a prominent dealer in violins, mandolins and guitars, the question of the attitude of the music teacher to the dealer came up. The subject is by no means a new one and has often been discussed in the trade paper in connection with the commission business and other features incidental to the selling of musical instruments.

Webster defines a dealer as "one who has to do or has concern with others; especially a trader, a trafficker, shop-keeper, a broker or merchant." It is quite customary nowadays for a teacher of the violin, cello, guitar or mandolin to have on hand several instruments more than he is actually in need of for his own use, and which he recommends to his pupil in case one should be needed, instead of allowing the pupil to deal directly with the legitimate shop-keeper or manufacturer.

The distinction is a pretty close one to draw—accepting the Webster definition—between what is known as the legitimate dealer and the teacher-dealer.

It has been often said that there are no ethics in the musical instrument business, and that a violin, for instance, is worth every penny that could be obtained for it, without regard to cost of manufacture or cost to dealer or teacher; that there is no accepted standard of either artistic or commercial value from which a fair price could be approximated. Under such circumstances the purchaser, if a novice, would be entirely at the mercy of the seller, who, if unscrupulous, can take a very unjust advantage.

A teacher, for instance, who has acquired the good will or confidence of a pupil can recommend a violin in his possession at a fictitious value, and if anywhere within the means of the pupil it will be purchased in nearly every instance—that is, providing of course the pupil is not satisfied with the instrument he is using and desires purchasing another.

The teacher can exert great influence in bringing about an exchange with his pupil, on the plea that the instrument the pupil is using is not suitable in size, tone, &c., recommending one of his own at a handsome cash bonus. While the violins offered by the teacher may be fully worth all that is asked for them, the chances are that they have been picked up in the exchanges and for small sums, in the anticipation of selling them to pupils on his recommendation, which would of course greatly enhance their value.

No substantial guarantee is possible with a considerable proportion of teachers, from the fact that their business condition is unsettled and their earnings are precarious. They are unstable in their location. Should dissatisfaction occur there would be little chance for redress. It is hardly consistent to suppose that a teacher who is known to be

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for Pianos containing improvements which fairly bristle with strong, logical talking points, which can be readily understood and appreciated by the Amateur as well as by the Trained Musician, remember that the Phelps Harmony Attachment is the greatest of all improvements, and is backed by solid proof and merit to the Queen's taste. Write to

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impecunious and in debt, who is always financially strapped, can have on hand a half dozen violins worth from \$100 to \$200 apiece. Yet you can find dozens of them in this city who have that number in stock, so to speak, and for which even a greater price is asked. The same applies to violin bows, 'cello and 'cello bows, mandolins and guitars or any small musical instrument or part thereof which does not represent a large sum of money. Pianos are the exception, for they are too expensive to carry, more than one, and the teacher's recommendation is governed by the commission. A violin bow that is fairly well balanced and of desirable weight is placed on one side by the teacher and recommended to a pupil at treble the price that one equally as favorably constructed could be selected from any reputable dealer's stock.

That the teacher has a perfect right to transact business outside of his vocation is unquestioned, and that he has a perfect right to place any value he chooses on his own goods is also unquestioned, and we would not have it inferred from what has been written that all teachers are unscrupulous in placing fictitious values on the goods they sell to pupils. We believe that the best interests of the purchasing public can be subserved by transacting business with a well established dealer who catalogues his goods, has a fixed value on goods of his own manufacture; whose guarantee carries with it weight and importance, who can say to a customer, "If anything happens to this instrument you are purchasing bring it to me and I will see that it is put in perfect order." A dealer is fixed in his place of business; has commercial standing, and transactions cannot but be more satisfactory with him than with a teacher who is working outside of his legitimate vocation.

The Art of Tuning Pianos.

By J. KUHN KELLY.

(Translated from the German in the "Zeitschrift für Instrumentenbau.")

OWING to the general use now made of the piano, it may not be amiss to say a few words on the art of tuning the instrument, concerning which, as we have learned by experience, some very hazy notions prevail. There are few classes of men, who are experts, about whose work so many complaints are made as tuners; and consequently we frequently hear the question, "Who is really the best tuner?" A perfectly satisfactory answer can unfortunately never be given to this query; for no man is so at all times. First one and then another is tried, but perfectly satisfactory results are seldom attained, for the simple reason that so many owners of pianos are unaware of what a tuner's business really is. Where does the fault lie then? Do not tuners, as a rule, know their business thoroughly? Are they not competent; or are they not willing? Do they lack practice; or do they lack patience? Or is, after all, the piano to blame?

We will endeavor—in the interest of tuners as well as of the owners of pianos (tuners as a rule trouble themselves very little about the matter)—to give as clear and distinct an answer to the question as possible. The simplest is as follows: It is impossible to tune a piano perfectly true; and the best tuner in the world is obliged—whether he likes it or not—to tune the instrument untrue. It is just this wherein the art of tuning consists.

"Oh, what nonsense!" many a player will exclaim; "I have played on numbers of pianos that were tuned perfectly true." By your leave, dear sir, permit us to observe that your remark is not true; it arises from a slight misapprehension of facts. Ever since pianos have existed not one has ever been tuned perfectly true. It is capable of mathematical demonstration that, owing to the arrangement of the notes as used in the piano, their relative vibrations do not admit of the various chords being tuned perfectly true. Anyone who desires to have proof of this assertion may easily obtain it from any book on or any teacher of physics. We must content ourselves with a bare statement of the fact.

If the tuner were to attempt to tune the various notes forming any chord perfectly true, other chords in which any of these notes occurred would offend the ear. It is of

course clear that these considerations must cause the tuner a vast amount of trouble, and in order to help himself out of the difficulty he is obliged to "temper," as it is termed—i. e., he must endeavor to tune all the chords in such a manner that none of them shall offend an educated ear; but in so doing he will be compelled to tune all to a certain extent untrue. Now, if many persons are unable to perceive this discrepancy it is because their ear is incapable of detecting slight differences of tone.

To hit off this "temperament" well is no easy matter; and in so doing consists the great art of the tuner, which is moreover rendered again less easy owing to various mechanical difficulties which we shall speak of later. A very few vibrations too many or too few in any particular note of a chord become terrible discord when that note is used in another chord. Unfortunately, however, the tuner can derive no assistance in this fatiguing operation, except from his own sense of hearing. This, however, is not at all times equally trustworthy, especially when the nerves of the ear have become fatigued; and it may therefore easily happen than an otherwise skillful tuner may, however well disposed, tune an instrument indifferently or even badly. The operation of tuning the first or the sixth piano on the same day is for him a very different matter, as far as difficulty is concerned. He will succeed much less perfectly with the last than with the first; and that from no fault of his own, but because his ear being fatigued is quite capable of deceiving him. Regarded from a purely theoretical point of view, such is the tuner's task; but he has also to contend with various practical difficulties.

He begins his work by ascertaining, by examination, the condition of the instrument—on which he is to work—as to tone—i. e., whether it is up to concert pitch, and how the bass and treble relatively stand to each other. For in some instruments it will be found that, whereas the bass has lowered in pitch, the treble has risen, and vice versa. He must first ascertain this, and afterward deal with the instrument in such a manner as to bring it into its normal condition of pitch. A piano tuned to the German A will have much more brilliancy of tone than one tuned to the French pitch, the difference amounting to almost half a tone.

It is true that tuners do not always take particular care to keep the instruments entrusted to them up to the normal pitch, but rather leave them where they find them; and in such cases the piano becomes lower and lower in pitch, losing in brilliancy of tone every time it is tuned. Then, however, when the instrument is on some special occasion brought up to concert pitch, the strings exhibit a tiresome aptitude for snapping; and the sound board or some other portion of the frame upon which the increased strain comes as an unpleasant surprise displays no hesitation whatever in developing a glorious crack, to the unmitigated disgust of the owner.

That tuners should, as a rule, prefer to adopt the course above mentioned is easily intelligible for two reasons. First, a piano which requires to be raised in pitch necessitates a considerable amount of more work, which, nevertheless, is not paid for; because, as a rule, tuning is not paid for according to the length of time expended. Secondly, such an instrument keeps in tune a much shorter time; because the tension thus thrown upon the strings is greater than they have usually been accustomed to bear, owing to which they are more liable to give. Hence it is not with the tuner a mere matter of time, but also of reputation; and this is very natural, for he does not—a bit more than other people—care to be roundly abused into the bargain for a piece of work upon which he expended an unusual amount more time and labor than in an ordinary case. The owners of pianos commit an egregious mistake in their own interests when they—from economic considerations—allow their instruments to remain unattended to until they are so wretchedly out of tune as to be unplayable. They do themselves thereby more harm than they are aware of; but the tuner—not unnaturally—declines to be held responsible for that.

Let your piano be tuned oftener and you will not only have better instruments, but also better tuners, is an axiom which might profitably be laid to heart by many owners of pianos. The best constructed piano, if it be allowed to get very much out of tune, will not at once remain in tune when it has been brought up to concert pitch; a fact which

the user has often observed as soon as the tuner's back is turned. Is it to be wondered at then that the tuner is so often abused? Pianos are in this respect frequently found to be obstinate and often consider that "one good turn deserves another" when they have been long neglected.

But to return to the tuner, whom we have left all this time examining his instrument. He first of all tunes about one and a half octaves in the centre of the keyboard as true as he can; and to do so he makes use of whatever system he prefers, for there are several different systems of obtaining the temperament, and it does not in the least signify which is employed, provided always that the results are good. The chief object to be striven after is that all the chords within the tempered portion shall be equally true and at the same time equally untrue. No note should be dominantly heard, and the equalization of the temperament should be the same throughout.

This piece of work is as we have already explained by no means so easy and simple as it appears when thus reduced to language. Moreover we would further remark that to do it properly requires the undivided attention of the most skillful tuner. He must dedicate his whole energies to the work, and he must not allow his attentions to be distracted for one moment. He cannot while doing it engage in any conversation, even with the fascinating daughters of the house, or allow his mind to stray upon any other thoughts. The entire action of the brain must be concentrated upon quickness of hearing and distinguishing the slightest difference of sound. A tuner may have tuned a thousand pianos, and yet he will not succeed with any two alike. At the same time he meets with a number of annoyances, which drives him almost to doubt whether his art is so mathematically correct as he has been taught to believe.—London "Musical Opinion and Music Trade Review."

Weaver Organ Company.

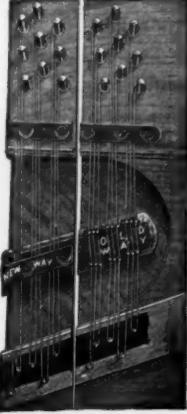
M. M. B. GIBSON, secretary of the Weaver Organ and Piano Company, of York, Pa., went to William's Grove on the 23d inst. to rusticate a few days with his family, preparatory to the great Grangers' picnic, which is held at that point annually the last week in August, at which place the Weaver Organ and Piano Company are the principal exhibitors in the musical instrument line.

The Weaver organ is recommended by the State Executive Committee of Patrons of Husbandry for purchase by private members of the Grange, as well as for use in Grange halls throughout the State of Pennsylvania. When it is remembered that this recommendation was made five or six years ago and renewed each year by the State Executive Committee, it is more than an ordinary compliment to the merits of the Weaver organ, as well as to the liberal business methods of the manufacturers.

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SEPTEMBER SPECIAL

COMBINED WITH

European (International) Special.

The September special monthly edition of THE MUSICAL COURIER will be issued on Wednesday, September 19, at the time when it is best for advertisers to go before the trade with the presentation of their claims for fall and winter patronage.

With this regular September Special will be bound the European (international) special, making a paper never before conceived of in its importance as an advertising medium, and in its importance as a newspaper and magazine of musical and music trade literature.

The circulation of the combined issue will be the largest ever accomplished by THE MUSICAL COURIER, and advertisements for the combined number (circulated only in North America) will be received at the prevailing rates of our monthly specials, which have become such a feature of the paper.

Copy must be in hand at the earliest possible moment to secure position, the space being necessarily limited.

Elkhart Cracking Open.

ELKHART, Ind., August 20.

IT was noticed last Thursday that a crack about 3 inches wide had started back from the south bank of the St. Joseph River, and that it extended to a considerable depth. Nothing was thought of the matter until it was observed that the crack was rapidly increasing both in depth and width. At this time it is between 50 and 60 feet in depth and 3 feet wide, and is still growing. In length it is 400 feet.

A portion of the foundation of the stone bottling works building has fallen into the fissure. If it continues its course for any length of time great damage must result to property, as that part of the city is thickly built up. No one has ever known anything of that kind to occur here before, and some attempt to explain it on the theory that an underground stream branches off from the river at that point.—Sun.

Elkhart is the home of the Conn band instrument works, which are located a short distance south of the St. Jo River. It is possible that the buildings may be affected by this singular phenomenon.

The Official Call.

NEW YORK, August 28, 1894.

Editors The Musical Courier:

YOU are hereby respectfully requested to attend an adjourned meeting of the Music Trades Salesmen's Society of America, to be held on Wednesday evening, September 12, 8 o'clock, at the Hotel Kensington, Fifth avenue and Fifteenth street.

A cordial invitation is extended to all who are eligible to membership in this society, which includes all interested in the sale of music and musical merchandise.

ORDER OF BUSINESS.

Presentation of charter and constitution by board of directors.

Election of officers for ensuing year.

Adoption of constitution.

To decide upon date for annual dinner.

Respectfully,

JACK HAYNES, Secretary.

JAS. W. CURRIER, President.

ALBERT G. WIGAND, Chairman Board of Directors.

S. S. Stewart.

OUR attention was called not long since to the workings of a person by the name of Ostman, who represented that he had been employed by Mr. S. S. Stewart, the banjo manufacturer of Philadelphia, and that he was now making the Stewart banjos.

Mr. Stewart writes that no one by the name of Ostman has ever been in his employ, and that if he represents that he is in any manner connected with the manufacture of Stewart banjos it is absolutely false.

Henry M. Stanton, at 141 North Eighth street, Philadelphia, is making quite extensive alterations to his place of business. He will carry a complete line of Stewart banjos. The location of Mr. Stanton's store is favorable for a fine window display.

In the last issue of THE MUSICAL COURIER mention was made of the opening of a place of business at 1016 Chestnut

street by Mr. Bauer, formerly connected with J. E. Ditson & Co. Mr. Bauer will carry a line of Stewart banjos for the convenience of visiting dealers, and will represent Mr. Stewart on the road. All orders will be filled, however, from Stewart's Church street warerooms.

In Town.

AMONG the trade men who visited New York the past week, as well as those who called at the office of THE MUSICAL COURIER, were the following:

R. W. Blake, of the Sterling Company, Derby, Conn.

A. J. Mason, Mason & Risch Vocalion Company, Worcester, Mass.

E. V. Church, John Church Company, Chicago, Ill.

W. H. Ryder, Ryder & Co., Kingston, N. Y.

H. Steinert, New Haven, Conn.

W. H. Darnell, Long Branch, N. J.

H. E. Gibbs, Springfield, Mass.

J. B. Bradford, Milwaukee, Wis.

F. W. Thomas, Albany, N. Y.

H. W. Hangen, Reading, Pa.

H. W. Augen, Reading, Pa.

J. E. Smith, Spring Valley, N. Y.

R. E. Albin, Centre Moriches, L. I.

A. B. Campbell, Jacksonville, Fla.

The Schaeffer Move.

THE projected move of the Schaeffer Piano Company from Oregon, Ill., to River View, a suburb of Chicago, only 2½ miles from the city's limits as they extend down toward St. Louis, has reached such a business basis that its consummation is assured.

This new deal will give to the Schaeffer Piano Company a brick factory 50x350 feet, three stories high in front, two stories in the lesser part. Around the factory are four acres of ground, on which will be built the power house, dry kilns and all necessary out buildings. The company receives \$5,500 bonus in addition to these premises and factory for locating in River View.

The new factory will be located directly on the main line of the Northern Pacific Railroad, which, running directly from Chicago, was formerly known as the Wisconsin Central Railroad. Switches from the main line run directly into the yards in such a manner that all handling of either lumber or finished pianos will be reduced to a minimum.

It will be remembered that when the Schaeffer Piano Company removed from Chicago to Oregon, the citizens of the latter city gave them factory privileges on condition that they employed so many men the first year. On these terms the factory and premises were to be deeded to them, and the contract was lived up to. When the failure came the citizens of Oregon attempted to get possession of the factory, but the Citizens' Bank of Des Moines held a mortgage against it, and the whole matter is now tied in a legal snarl. The Schaeffer Piano Company upon its reorganization rented the factory, and is therefore in good shape to leave it, accepting the offer of the River View syndicate who engineered the present scheme.

A New Action Concern.

A PIANO action company was formed in Portland, Me., on August 21 of this week, which is to be located in Lynn, Mass. The officers elected were Hon. J. C. Bennett, president; Capt. James F. Meech, treasurer; and these officials, together with Benjamin Pitman, Frederick Smith, all of Lynn, and William Badger, of Boston, will constitute the board of directors. The company has secured a factory in West Lynn.

—Mr. H. D. Cable and wife are expected in New York this week arriving from Europe.

—Mr. W. W. Kimball, of Chicago, was last reported as drinking the waters at Schwalbach, Germany.

—Frederick Couzelman, of Port Jervis, N. Y., who had been in the piano business there since 1870, died suddenly on August 18.

—Mr. Lew Clement, of the Ann Arbor Organ Company, will return to America on the Lahn, leaving the other side on August 29.

—The Jackson Pipe Organ Company, of Washington, Ia., has been organized with an authorized capital of \$16,000. William Smouck is president, and A. Anderson secretary.

—Mr. C. J. Heppie, of Philadelphia, who, as previously reported in these columns, has been seriously ill, is now greatly improved, and it is expected that he can be moved to his city home some day this week.

—Harry S. Pearson, of Kansas City, committed suicide on August 24 by shooting. He left several letters, in which he said there was nothing left for him to live for. He had been found short in his accounts.

—Charles Brown, of Ridgewood, who says that he is a salesman for a well-known piano manufacturer in New York, is a prisoner in the Rockville Centre, L. I., lockup on a charge of attempted burglary. Brown was seen by Mrs. W. A. Johnson to enter the residence of S. W. Clifton, whose family is out of town. She informed her husband, who captured the man and turned him over to Deputy Sheriff Pettit. Brown was arraigned before Justice Seaman. He said he had entered Mr. Clifton's house to examine the piano there. His story was not believed and he was held for further examination.—New York "Tribune."

Quality Preferable to Volume.

THE musical critic of the "Pall Mall Gazette" has something to say which should interest piano manufacturers.

The experiment which Mr. Arnold Dolmetsch has recently successfully accomplished for the benefit of the Royal College of Music is one which may have worlds of significance for the manufacturers of the modern piano. Mr. Dolmetsch, in a word, has manufactured a clavichord, which a critic in whose knowledge and experience we have every confidence pronounces to be a work of art. So far so good. Let us examine the possible consequences.

Mr. Dolmetsch has long been known to us all as a reasonable enthusiast for the musical ways of the past. To couple those words, reason and enthusiasm, is to write a rare sentence. But Mr. Dolmetsch has merited the conjunction. He would not for a moment attempt to revive such ways of the past as belong to a past of primitiveness rather than to a past of beauty; but in our rush after what we are pleased to call progress we are certainly apt to do that of which we have recently had an emphatic example in the Händel Festival—multiply the quantity rather than improve the quality of sound.

It is, it would seem, the natural tendency of the race to do this thing, and it is only when one awakens to an extremity that it becomes evident how far in sheer exaggeration one has strayed from the walks of beauty and truth. In whatever path you search you will find the same result. To make a useful digression take such various points of human "progress" as landscape and a national army. Of the first a modern writer of the highest distinction has observed that to "improve" a landscape, as we improve it in our English parks, is to multiply in richness all the delicacy out of the lines of the trees and the features of the grass land. And your compulsory multiplication of the numbers of a national army is, after all, only to gain in an imposing parade what you lose in endless branches of trade.

Poor Haydon, again, thought that he had only to make his historical pictures large enough to add to them an infinite impressiveness. His diaries are full of joyful references to the size of the canvases by which he contemplated throwing an admiring world into the throes of ecstasy. So it is with literature, so it is with America, so it is with sound, so it is with the art of music. Above all, it has been so with the art of instrumentation. Berlioz of course was a genius, but in this respect he is answerable for much, and Wagner, who, though he disclaimed it, wandered in his footsteps, is scarcely responsible for less.

And with growing taste for increase in the mere volume of sound, for large orchestral performances, a similar taste grew in respect of mere chamber music. As Mr. Beardsley has recently reminded us, Gluck composed his "Orfeo" for the most part at a clavichord set in an open field, with—but this is a detail—two bottles of champagne set a-top, one on each side, easy to each hand. For some reason or other in that open and unencircled space Gluck found his contemptible clavichord—so we ought, in the way of fashion call it—sufficient for his effects and for a source of some inspiration. But we hedge ourselves within narrow walls and low ceilings, and set therein immense instruments in magnificent metal frames, manufactured with perfect skill for the production of untold accumulations of sound and capable of setting the whole house in a palsy by the mere force of its immense power.

Then we say: "If only Mozart could hear this instrument, what rapture would possess his soul!" or "What work Bach might have composed for splendid instruments like this!" and much more to the same effect. We are not quite sure. Mind you, it is a perfectly ineffective argument to us if a man should say, "Bach and Gluck were satisfied with their old-fashioned clavichord; therefore it is good that we should return from our splendid piano to the percussion instrument of last century." Such a syllogism would be fatal to the railway, to the telegraph, to electric light, to sanitary drainage—to all these things and more. But we will venture to give what is perhaps a more solid reason for a change of attitude.

The quality of sound is everything; the volume of sound, as mere volume, is just nothing at all. It seems to us a very disputable point whether it is the right thing to confine a magnificently manufactured grand piano within the bare four walls of a comparatively small drawing room. That is to put it mildly. This piano has, we may allow for the sake of argument, an extremely fine quality of its own. Under suitable circumstances, with room for the expansion of its sound, it might no doubt have a very valuable and an indefinitely gorgeous effect. But the laws of sound are, unfortunately, as inevitable as the laws of motion; and when the waves of sound roll abroad, are hindered, mingle with one another, and combine in a general confusion, the true quality of the instrument cannot fail to be disguised; the sound that should be pure becomes a babel.

There are some men who will refuse to accept this verdict, on the ground that they have never noticed such a confusion of sound. We recommend to such a man a simple course of conversion. Let him first have his grand piano played fortissimo in his drawing-room. This should be followed by a performance in the same room of a large and sturdy

brass band. Then he might possibly be persuaded that the quality of sound can be ruined by an increase of its quantity within a given space. Finally, let him listen to a brief performance, not, let us say, upon any instrument so rare as the single Dolmetsch clavichord, but upon a French pianet, like any of those manufactured by Bord, of Paris. We are convinced that his drawing-room would echo to the sound of no immense piano or brass band any longer.

We are not speaking without the book. The writer of these lines has himself tested the quality of one of these pianets both in an extremely small and in an extremely large room; and in each case he has been equally delighted with the result.

Instead of reverberations and a steely harshness of tone which predominates over any quality when the space is confined, he found that in the smaller room the full tone of the instrument was appreciable and good; while it was astonishing, on the other hand, to find how the same volume of sound was none too small also for a room of considerably more than average size.

If then the world will awake to the fact that progress is not necessarily excess or multiplication, it will also awake to a sense of proportion. It will find that grandiose instruments may be—and are—a glory to the manufacturer and to the ingenious inventor, but it will also discover that such instruments will only fulfill their truly splendid mission in appropriate and sufficiently expanded surroundings. It will also discover that by moderating all this accumulation of sound chamber music, under the auspices of ancient taste, combined with our higher perfection of mechanism, may reach a rapid and noble perfection. So it is make way for Mr. Arnold Dolmetsch. We follow him with hope and congratulation.

Music in Rhode Island.

IF music hath charms to soothe a savage breast, there certainly ought to be enough of the soothing element in Rhode Island to keep forever at peace all the redskins of the plains. It may not be known generally, but it is a fact that this city is furnishing the greater proportion of music boxes now sold in this country; that is, the finer boxes sold to people of wealth and fine musical taste.

The boxes are not manufactured in this country, neither are they made for the local dealer, Herman A. Ockel, but the latter, although holding the agency for this State only, has by dint of hard and constant pushing built up a large business, and he is now in daily receipt of orders from the various States of the Union.

There is something singular about the way that the music box trade has come up here. It is but a very short time ago that one found in the warerooms of the jewelers a few specimens only of the boxes, generally of the single cylinder type, not so very musical, either, and quoted at prices which made them quite a luxury even to those of more than ordinary means.

In addition to these there were the toy boxes, rather unmusical and jerky in their movements and extremely costly, considering their actual worth. Some of the older boys and girls of to-day will recall the quaint box which Heaton used to wind up and set a-going in the window at the corner of Westminster and Exchange streets, on the Fourth of July and Washington's birthday. It had for an attraction a pair of automatons, in the shape of monkeys, one being an artist at work at his easel, the other a lady patron. This was a rare treat for the children of those days—a quarter of a century ago, it now seems, and the

writer remembers standing for hours watching the wonderful performances of the monkeys.

About the first person who kept music boxes in stock to any account in this city was Mr. Henry T. Brown, who had a jewelry store in the Franklin Building. Mr. Brown's stock consisted of perhaps a dozen single cylinder boxes, and quoted at prices which would seem ridiculously high when compared to what is asked for boxes of the same size and of much better make now.

A few boxes were also to be found in the pawnshops, whither they had journeyed because their owners were looking for cash and pawned them in lieu of anything else that could be handily spared. But not until recently did any house in New England think of keeping any considerable number of boxes on hand, and of making their sale an almost distinct business specialty. It is but a short time since the business was begun; but it has increased so rapidly and become so well known that Rhode Island now supplies a large percentage of the whole number of boxes sold in the States.

The music box of to-day is a wonderful piece of mechanism. It is within the province of the purchaser to expend any sum he may care to invest, from a half dollar up to \$1,500 on a single instrument. He may take home a really good box for the smaller sum named and get two tunes for that little outlay, only he may do as did one of the business men of this city.

The gentleman had another kind of a music box, and to quiet it he took home a 50 cent box, which was operated with a crank. The child took kindly to the music and so did the father, for the latter walked down town the next day and purchased a box which could be wound up, and which played three tunes. Then the fever set in. He returned the latter mentioned box, which cost \$3.50, and bought one for \$15. This he kept for a few days and then brought it back and bought one costing \$25. Again he was delighted, and in less than a week he owned a box which cost \$75. Then the fever set in in good earnest, and he began to talk about a \$100 box. His wife now took a hand in the business, and said that if a box was to be purchased the husband might as well take the big plunge at once. The result was that he purchased a box costing nearly \$200, and he is now happy with the music.

There is no one who takes greater pleasure with a music box than ex-Gov. Henry Howard. He too began to own music boxes in a small way, but is now the possessor of a fine piccolo instrument with interchangeable cylinders. He is having some special work done for him which, when complete, will give him a musical repertoire which will put any orchestra to their best efforts to duplicate it.

The ex-governor is one of many gentlemen who make it a daily habit, when business will permit, to visit the warerooms and listen to a concert. For their benefit a special room is being built, which will be furnished in good style, and all will be welcomed. Another frequenter is William Walton, the well-known manufacturer, who is having a special set of cylinders prepared for him, which are to go into a new box of superior make.

There are also some who come to the rooms who are through misfortune debarred from enjoying the music of the concert hall. These people place a stick of wood, such as a ruler, against the metallic base of the steel comb, and lightly press the other end of the stick to their teeth. The vibrations of the music are thus conveyed to them and they enjoy the sweet airs as well as their more fortunate acquaintances.

Among the recent orders filled were four boxes of the medium size, which were bought by a lady who came here from Washington expressly for that purpose, having been told by a resident of that city that there was but one dealer and one place in America where she could get a good box. These were sent to New Bedford recently, as presents from the buyer to intimate friends. Two other boxes went to Fall River, some were shipped to Boston, one to Rochester, one to Cincinnati, one to Milwaukee and one to Chicago. All these orders came unsolicited, and show what a widespread reputation Providence is enjoying as the headquarters for music boxes.

The instruments now so popular are the Ideals, divided into six classes, namely, the concerta, the guitare, the piccolo, the sublime harmonie, the soprano and the sublime harmonie piccolo, all with the zither and harp attachment, the latter being manipulated at will, the former being automatic. These vary in size from a box costing \$75 to \$1,500, and each has as many cylinders as one cares to purchase. The boxes are the make of Messrs. Mermod Frères, of Switzerland, and more than \$12,000 worth of them have been sold in this city during the last ten months.—"Exchange."

Otto Wissner in Newark.

MR. FRANK H. KING, general traveler in charge of agencies for Otto Wissner, gave out last week that the next branch store of Mr. Wissner is to be located in Newark, N. J. This will be accomplished, Mr. King said, this coming fall. Already there is a large clientèle for the Wissner piano in Newark, as many hundreds have already been sold there through dealers. When Mr. Wissner opened his own warerooms it outlined a policy he is a firm believer in, viz., that New York and its environments can be successfully worked for trade if the manufacturer does this business himself; also that it is too large and valuable a business to divide with others. Already the Jersey City wareroom is a success, thus proving in part his belief.

The new warerooms in Newark will doubtless be a place wherein business is done; by that is meant that those warerooms will be a source of profit.

There are big things in preparation for fall business, many of which cannot be announced now. The great success of the Wissner concert grand makes many things possible, only a hint of which can be given now.

Is Cavalli Interested?

A STOCK company with a capitalization of \$90,000 has just been organized in Iowa City, for the purpose of propagating Maltese cats, and of demonstrating the commercial utility of these heretofore strictly ornate creatures. Thirty acres of land are to be set aside and surrounded by a high board fence, for the cultivation and raising of this breed of felines. The company expects in due time to establish in connection with the enterprise a plant for the manufacture of stringed instruments. Fur will be furnished for the manufacture of cloaks, carpets, &c., in quantities to suit purchasers. It is not stated whether a sausage factory will be run in conjunction with the institution.—Quincy, Ill., "Whig."

—It is announced that the concern of J. Clifford & Co., at Quebec, Canada, has been dissolved. Details are lacking as yet.

—Exton & Cist, of Los Angeles, Cal., are reported as having perfected a consolidation with Williamson Brothers, of the same city.

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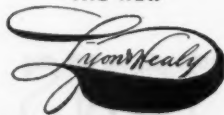
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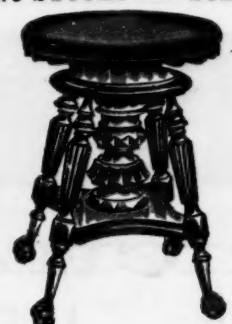
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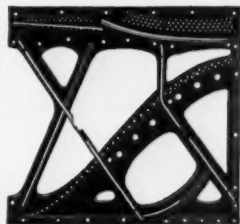
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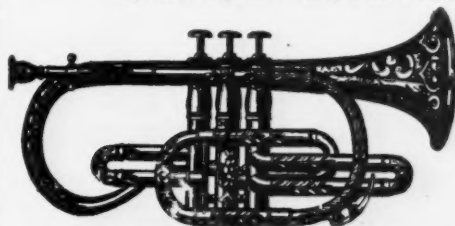
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